ACPL ITEM
DISCARDED

Naylor 445582

Poets and music ANNEX

ANNEX

DO NOT REMOVE
CARDS FROM POCKET

PUBLIC LIBRARY
ORT WAYNE AND ALLEN COUNTY, IND.

PL ITEM
DISCARDED
ANNEX
ANNEX

THE POETS AND MUSIC

Elliott & Fry

THE LADY INSPECTING THE "JACK"

The painting of the lid represents the Angel of England protecting us from the Spanish Armada. And on land, other things, perhaps the scotching of sedition, etc.

THE POETS AND MUSIC

BY

E. W. NAYLOR, Mus.D.

Hon. Fellow of Emmanuel College, and Lecturer in the History of Music at Cambridge University; Hon. A.R.C.M.

WITH ILLUSTRATIONS

BLACK & GOLD

780
N23

1928

LONDON AND TORONTO

J. M. DENT & SONS LTD.

All rights reserved

PRINTED IN GREAT BRITAIN

445582

TO MY WIFE

THIS

SILVER WEDDING

GIFT

Pray judge this Book by what you find inside;
And seek not for Omissions to deride.

E. W. N.

Ne, quia quædam absunt, hunc deridere libellum,
Sed laudare velis quæ, bone lector, habet.

LENARDUS BOSCOVERDIUS.

PREFACE

THE object of this book is to bring Music nearer to students of Literature.

The writer has lived long amongst highly educated men of all sorts, and has always been troubled to find that men of letters, including writers of prose and poetry, seem to live apart from music.

Mathematicians, engineers, science men are often lovers of music; but, as a rule, not the literary men, who might reasonably have been expected to take an interest in a thing which should appeal directly to minds already trained to subtle mental movements of several kinds.

The best musicians are often seen to be enthusiasts over literature: but the best literary authors seem able to do without music.

Some of them have, indeed, spoken of music, but every word they say shows too plainly that they are quite outside the magic circle, and are as far away from music as a city father may be from

science when he makes a public speech at the opening of a new chemical laboratory.

The author offers many thanks to Mr. S. C. Cockerell, of the Fitzwilliam Museum; to the Librarian of Cambridge University; to several friends who have kindly reassured him on points where his own knowledge might properly be called "amateurish."

These include Professor F. C. Burkitt, D.D., Dr. G. T. Bennett, F.R.S., Mr. Hugh Burnaby, and the Master of Emmanuel (Dr. Peter Giles), besides, *in piam memoriam*, an old friend, long dead (1913), the Rev. A. T. Chapman, who, more than twenty-five years ago, showed him the "precatio" of King Solomon in a Jewish prayer-book.

Mrs. Shuldham Shaw kindly posed for the "Lady at the Virginals," and Mr. J. S. Morley gave much trouble to fitting up the instrument.

Mr. G. E. P. Arkwright gives permission for the use of the Shakespeare chapter, which appeared, April 1910, in his *Musical Antiquary*.

The information in the Appendix about T. Traherne's connection with Teddington and the Bridgeman family was kindly supplied by Mr. Arthur M. Fox.

Mr. J. Percy Baker, secretary of the London Musical Association, gives permission for the use of the chapter on Herbert, etc., which was read as a paper on 27 March, 1928.

Lastly, as the writer does not wish to suffer with the late Sir Vindex Brindlecombe, he hereby confesses that the Latin of the Epigram is by another scholar-friend, who prefers to wear a mask, which has accordingly been supplied by

E. W. N.

Cambridge,
1 *June*, 1928.

CONTENTS

CHAP.		PAGE
I.	Robert Browning, 1812–89 . . . . . Galuppi, Master Hugues, Abt Vogler and Charles Avison.	3
II.	Rudyard Kipling, 1865——; Tennyson, 1809–92; Coleridge, 1772–1834; and others . . .	33
III.	John Milton, 1608–74	55
IV.	Three Poet-Parsons . . . . . Thomas Traherne, 1634(?)–74; George Herbert, 1593–1633; Robert Herrick, 1591–1674.	71
V.	William Shakespeare, 1564–1616	89
VI.	Spenser, 1552–99; Skelton, 1460(?)–1529; Chaucer, 1340–1400; and others	133
Appendix—		
	(*a*) Resultant tones, practical examples . . .	163
	(*b*) Thomas Traherne's connection with the Bridgeman family, and Teddington	167
	(*c*) Macrobius' Commentary on "Summus ipse Deus" .	168
	(*d*) Cicero's "Wisdom"	168
	(*e*) Pronunciation of certain vowels in 1500 . . .	169
Index	. . . . .	173

LIST OF ILLUSTRATIONS

LADY INSPECTING THE "JACK" . . . *Frontispiece*

VOGLER'S AUTOGRAPH . . . . . *facing page* 5

A PAGE FROM CONTEMPORARY MS. SCORE OF VOGLER'S "VENI SANCTE SPIRITUS" . . ,, 12

SILVER-GILT CRUCIFIX IN THE FITZWILLIAM MUSEUM, CAMBRIDGE, ILLUSTRATING HERBERT'S POEM "EASTER" . . . . ,, 76

LADY WITH HER HAND OVER THE "JACK" AS DESCRIBED IN SHAKESPEARE'S SONNET CXXVIII ,, 128

DIAGRAM OF ALMA'S CASTLE ("FAERY QUEEN," II. IX.) . . . . . ,, 133

DIAGRAM OF THE "SPHERES," FROM MACROBIUS: EDITION, 1538, ILLUSTRATING SPENSER'S "FAERY QUEEN," II. IX. XXII. . . . ,, 140

CHAPTER I

CHAPTER I

ROBERT BROWNING: 1812–89

[Thirty-seven years ago (1891) I first lectured at Toynbee Hall on Browning's musical poems. The short syllabus of four lectures lies before me. A footnote says: "First lecture free. Registration fee for the course, Sixpence."

The poems dealt with were, *Abt Vogler*, *Galuppi*, *Master Hugues*. A year later five more lectures were given on *Charles Avison*.

Long after, in 1906, two new lectures on *Avison* were delivered at Cambridge before a large audience in the theatre.

The present chapter is based on the work done for these old lectures.]

BROWNING'S poems dealing with the Arts are always interesting; those concerned with Music particularly so.

Of these, the "Galuppi" poem is comparatively a trifle. Here Browning takes the celebrated Italian composer and harpsichordist (1706–85) as a representative of the pre-Romantic school, and shows him doing what, maybe, he often did, viz. playing at a masked evening-party in Venice, with a noble audience listening patiently for fashion's sake (verses vi. and ix.):

I can always leave off talking when I hear a master play.

No doubt the poem is as much humorous as earnest, but there is still a meaning, viz. that Browning thinks the old music has the power of transporting him back to the old times; and the main thought it excites is one of sorrow that Venice's old glory has departed:

Dust and ashes, dead and done with, Venice spent what Venice earned.[1]

Robert Browning's use of musical terms in this poem is intelligent. As the piece progresses, he notices (verse vii.) "plaintive lesser thirds," "suspensions," "solutions," "commiserating sevenths," though it is fairly sure that Mr. John Relfe of Camberwell, who published a book on Harmony in 1821 (*Lucidus Ordo*) and whom Browning acknowledges as his master (in *Charles Avison*),

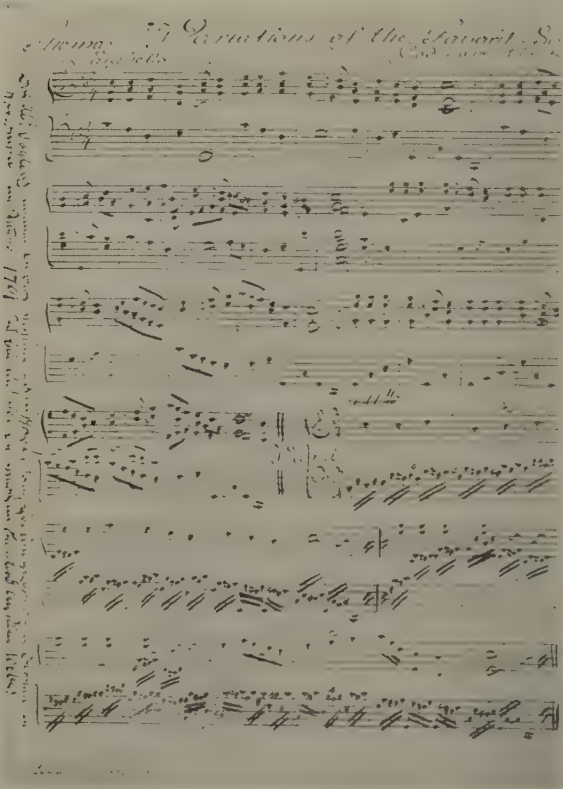
[1] Venice was always an aristocratic republic. Originally under the *Tribuni Maritimi*. The first duke of these (the Doge) was chosen A.D. 697.

Venice was finally settled on as the capital in 810. S. Mark's was begun the same year.

The most brilliant period of Venice was 1172–1300. The state went to pieces in the eighteenth century. The Turks conquered many possessions of Venice; and from 1718 her great place in Europe was vacated.

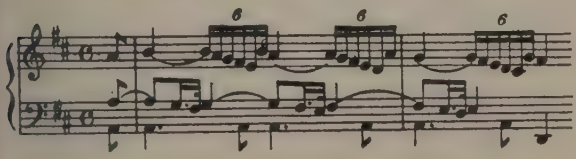
In 1797 Napoleon entered and proclaimed the republic at an end.

From 1814 to 1866 Venice was Austrian: now Italian, a "free" city.



PHOTOGRAPH OF AUTOGRAPH MS. OF G. J. VOGLER (ABT VOGLER)
FROM THE MS. IN THE STATE LIBRARY, BERLIN
By kind favour of Dr. Johannes Wolf

would have pulled him up for talking of "diminished sixths" when he meant merely "minor sixths"; nevertheless, he is sound on the use of the "dominant's persistence" in verse viii. Possibly Browning knew the delightful Sonata in D by Galuppi, where the "dominant's persistence" is a feature in both halves of the first movement.



Here the dominant "pedal" bass "persists" until it drops to the low D, that is, the "tonic" harmony, which Browning carelessly calls "an octave"! (verse ix.).

Master Hugues of Saxe-Gotha is a plain warning against the Tyranny of Form, or in other words, it is Browning's preachment against Formalism.

The particular form he deals with is "Fugue." All there is to say about "Hugues" is, that it rhymes with "fugues." The mention of "Saxe-Gotha" naturally reminds one of J. S. Bach, a master of "fugue." Two persons take part in

this poem: one "a poor organist," who does all the talking; the other certainly mute, but terrifying:

> COUNTERPOINT glares like a Gorgon—(verse xxviii.).

Master Hugues, here nicknamed "Counterpoint," is sketched in verse ix., with lines on his forehead ruled like the "stave," eyes like "breves," and a nose like a "bar."

The organist has just played one of old "Counterpoint's" fugues, a stiff one, in fact "Number XII." He has had to wipe his face after the necessary exertion. He sees the composer peeping through the "forest of pipes," as if wondering whether his work is appreciated or no.

The organist decides to catechise Hugues as to the "meaning" of his music, and proceeds to describe the usual phenomena of the fugue, beginning at verse xii.

Almost any fugue by almost any composer would provide a sufficient illustration of Browning's poem; but if the reader will trouble himself to turn up the five-part fugue in B-flat minor in the *Well-tempered Clavier*, and number the bars from 1 to 75, he will find the comparison profitable, as follows:

J. S. Bach's Fugue (No. 22) in B♭ minor	Robert Browning's Poem
Bar 1 and so on	Verse xii.
Bar 10 „ „	Verse xiii.
Bar 25 „ „	Verse xiv.
Bar 37 „ „	Verse xv.
Bar 46 „ „	Verse xvi.
Bar 67 „ „	Verse xvii.[1]

Anyone who wishes may substitute the great organ fugue in F minor, No. IV. of the German Bach Society's edition. See verse xxvi., last line:

Four flats, the minor in F.

N.B.—"Number XII." cannot be identified with No. 12 in the *Well-tempered Clavier*, because it is in four parts, not five.

The "poor organist" suggests (verse xix.) that the fugal complications are no better than a mass of cobwebs, hiding the carving and gilding of the roof above them; but hopes against hope that it may not be so (verse xxi.).

In verse xxii. he tries again, and likens the web of instrumental voices to the impotent strife of

[1] Escobar, casuist, was a learned Spanish Jesuit. Born 1589.

human effort. He develops this idea in succeeding verses:

> So we o'ershroud stars and roses,
> Cherub and trophy and garland;
> *Nothings grow something which quietly closes*
> *Heaven's earnest eye*: not a glimpse of the far land
> Gets through our comments and glozes.

Nevertheless (verse xxvii.) truth is there, even though covered up with dust and dirt.

The end comes suddenly (verse xxviii.): "Stop all this contrapuntal nonsense, and give us a few plain chords on the full organ."

The expression used by Browning to indicate strength and simplicity, viz. the "*mode Palestrina*," has puzzled many. It is the work of an amateur, and wants apology, but its meaning is clear enough.

Many a professional musician has, in his heart, wished to pass the (sometimes meaningless) formal workings of a great fugue, and get on to the place, near the end, where the composer "lets himself go," and tells you what he is really wanting to say.[1]

Abt Vogler has greater value than either of the preceding poems. In it Browning shows us music as a musician knows it.

[1] An excellent example is Schumann's long fugue on "BACH": last page or so.

Music is a language, which some know not at all, some know better than others, and perhaps only a few know really well, so that they can say truly that they understand what has been written, or hear what is being performed, whether written or not.

Abt Vogler deals successfully with this "essential" view of music—a view quite out of sight for many people, unfortunately; but absolutely real to those who are fitted by nature for its reception.

Some people cannot follow the demonstrations of "pure" mathematics, though they may "do" difficult "sums" quite cleverly.

Similarly with music, there are people who consider they "enjoy" music, because they feel the rather elementary sensations caused by rhythm (which appeals greatly to semi-savages), or by excessive loudness or softness (especially when contrasted suddenly), or by the beauty of a lovely voice (especially when combined with an attractive personality).

But such matters are merely the outside of the thing: and, like the external commands of the moral law, they must "perish in the using."

If they do not so perish, the apprehension of the meaning must be either weak or practically worthless.

The "meaning" here spoken of is *not capable of expression in words*. It is probably "pure thought," and will live happily in the "next world" (as it is generally called), when outside sense-impressions will be no longer necessary.

It is in such a region of musical apprehension that *Abt Vogler* lives.

Browning was happy in his choice of George Joseph Vogler (1749–1814) as the speaker in this poem. Vogler was a musician in every sense; an executant of European reputation, a fine and voluminous composer of every sort of music, a man of high general education, a writer of books, a man of the world, yet with a strong leaning to the religious life.

No more appropriate person could be proposed for Browning's purpose here.

Vogler is represented as soliloquising, after extemporisation on his organ. He is struck by the transient nature of the effects of music. He wishes they might remain, as a picture can. Yet he asserts that music is far beyond pictures or poetry in its nature. "Here," he says, that is *in music*:

> Here is the finger of God, a flash of the will that can,
>
> . . . . .
>
> And I know not if, save in this, such gift be allowed to man,

and the other familiar lines which must be carefully examined presently.

This poem is, emphatically, about "Music," i.e. the thing itself; what I hope would survive in me after all external interests had failed, and I could neither hear, play nor write any more. It speaks of what I hope to hold on to, as a man all but physically dead will hold on to the notion of his own separate self.

It begins with a curious historical allusion to King Solomon and the old stories of Magical Control over Demons, so many of which are associated with his name. Solomon was, to the Jew of the Middle Ages, what Virgil was to the Christian monk of mediaeval times — part prophet, part necromancer; and to Solomon were attributed all sorts of marvellous happenings, possible and impossible. Some of these are connected with Solomon's "key" and "ring," hanging on to various stories about Balkis (the Queen of Sheba) and her dealings with King Solomon, some creditable, others not so. Some, again, depend upon Solomon's use of a "spell," or form of magical words, which being uttered, caused the powers of Earth, Air, Fire and Water, etc., to do his bidding. That spell is said to have been the phrase which may be

seen in the Prayer Book of both German and Portuguese Jews, viz.,

ישתבח שמך לעד מלכנו האל

pronounced "yishtabbach shimka l'ad malkenu ha'el," meaning "Thy Name for ever, O God our King, shall be glorified."

Omitting the first word (right-hand in the Hebrew, left-hand in the English lettering) and taking the initials of the remaining words, we have שלמה which spells "Solomon" in Hebrew.

This then is the spell alluded to by Browning in verse i. of *Abt Vogler*.

"Would that the structure brave," etc. (of his extempore music), "might tarry" like the magic palace raised by demons or afreets:

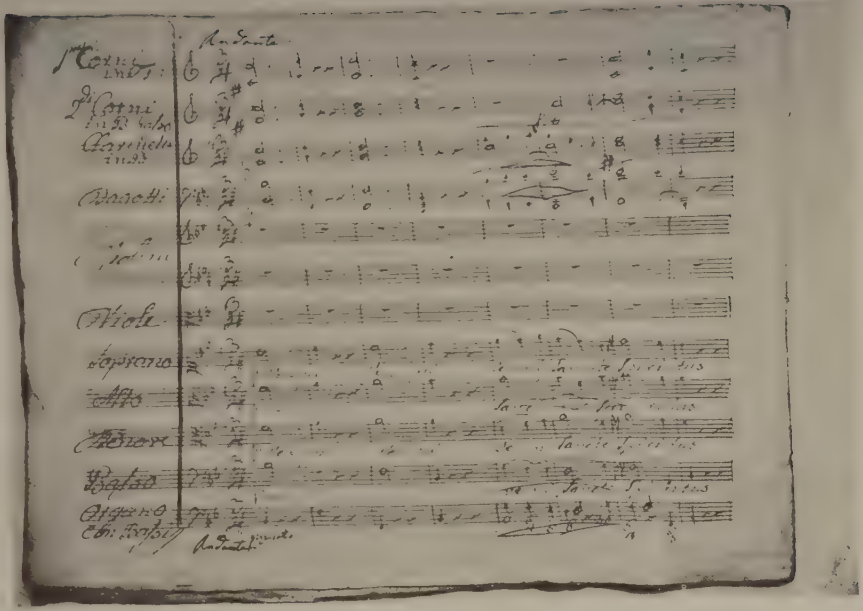
> as when Solomon willed
> Armies of angels that soar, legions of demons that lurk,
> . . . . .
> Should rush into sight at once as he named the ineffable Name,

i.e. the name of God, which is the final word given above, viz. "El." [1]

The tradition is found in Fabricius (1722) [2] whose

[1] The real "ineffable Name," however, was "Jahveh," not "El."

[2] Date of Preface 1713. Also, on p. 1032, see reference to Josephus viii., *in re* "Salomonis adjurationes Dæmonum."



PHOTOGRAPH OF A PAGE FROM CONTEMPORARY MS. SCORE OF VOGLER'S "VENI SANCTE SPIRITUS"

work *Codex Pseudepigraphus Vet. Test.*, page 1045, speaks of this as a "precatio," said by Jews to have been chosen, starting from the word "yish-tabbach," "nimirum quia verborum proxime sequentium" (doubtless because of the words which immediately follow).

The earlier verses of *Abt Vogler* splendidly describe the magic pictures which music can paint.

Beings of fearful power build walls of gold and crystal, towers of pride emulate heaven: heaven in turn bends down to the earth. And more than that, for Spirits are walking there, Spirits as yet unbodied, may be, with Spirits whose bodies are dead:

What never had been, was now; what was, as it shall be anon;

All through my keys . . .

All through music and me!

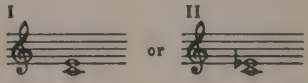
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.
. . . : Each tone of our scale in itself is nought;
. . . —loud, soft, and all is said:
Give it to me to use! I mix it with two in my thought:
And, there! Ye have heard and seen: consider and bow the head!

The lines about combining commonplace sounds, so as to result in a marvel, which the poet names "a star," appeal kindly to the musician. The "star" makers began their work many generations back, and still it goes on, this happy inventing of harmonies which thrill, and successions of harmonies which speak stronger than the strongest words.

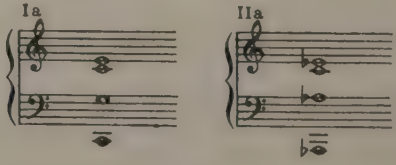
Browning seems to have touched upon the foundation-stone of musical æsthetics here.

But he might well have reduced the number from three to two, and so made the wonder more wonderful.

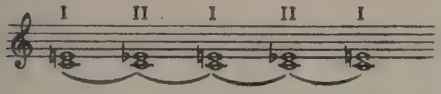
A simple experiment may be tried on a harmonium, or suitable organ-stop, or on a violin; two notes are steadily held on, for instance:



At first, possibly, no more will be recognised than the notes here printed; but before long, the experimenter will hear perfectly plainly, that four sounds are present, not two, viz.:



The two former examples should then be played one after the other without break, thus:

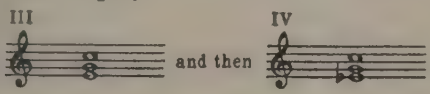


when the resultant tenor and bass will eventually be distinct, and the four voices plainly noticeable.

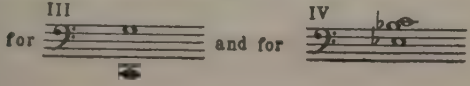
This is an old piece of knowledge, and here we have the secret of "star" making. Every possible combination of two notes produces similar resultants; and even if the hearer confesses that he cannot recognise these lower sounds, he must remember that they are positively present, and have their work in his mind, whether he can hear them or not.

Browning's own proposal, to combine *three* notes, is easily exemplified: take the major and minor common chords of C.

On a harmonium, tuned "just," i.e. in perfect intonation, we play



the resultants most easily heard will be

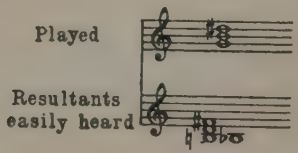


Is there any wonder that we notice such a difference between major and minor!

In III. the resultants are concordant; in IV. we find a handful of notes which include B♭, only one tone distant from an additional C; thus the element of discord is introduced.

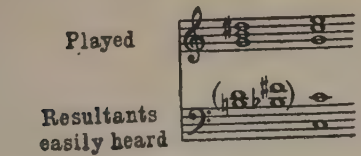
Many more examples are printed in the Appendix, some with "just" tuning, others with "tempered" (as on the pianoforte or organ).

One more, however, may be given here, as a sample of what is heard in a more difficult case, e.g. the "augmented" triad, played on an open wood organ-stop (Hohlflöte), with "tempered" tuning:



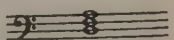
where the F♯ is a little "flat," and both B♭ and B♮ come out.

Again, is there any wonder that we notice a sense of "relief," or "solution" of a difficulty, in the transition from this chord to the simpler harmony which naturally succeeds it:



where all the four notes in a bracket come out together!

> Why rush'd the discords in, but that harmony should be prized? [1]

There is no room here for more on this subject, but the reader may be warned that the effects caused by "upper partial tones" (harmonics) and variations in "tuning" are very important. For instance, if this minor chord is played  the D produces a harmonic 17th, f♯, while the F produces a 15th, f♮, one semitone apart. Hence a dissonance above, as well as the one below caused by the "resultants." These are easily heard without any assistance from scientific instruments.

The differences in "tuning" (mean-tone, tempered, or just) are infinitely various, and cannot be neglected in dealing with harmony effects, e.g. as between eighteenth- and nineteenth-century conceptions of harmony.

[1] For other examples, see Appendix (*a*), pages 163–6.

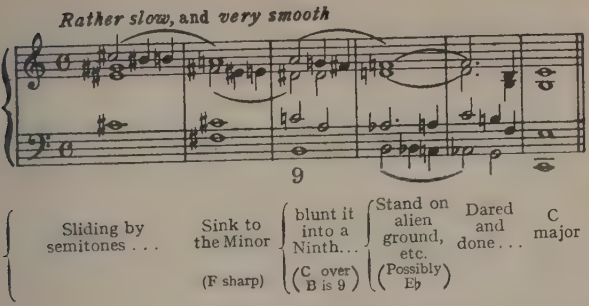
The rest of the poem is a comment on the "Would it might tarry" of verse ii.

It has *gone*; but it is not in vain; not lost, for God heard it. And what of failure? Failure proves success: not here, perhaps, but certainly there.

Meanwhile, God speaks directly to a few of us; and we do our poor best to save a broken sentence or two for our brothers' sake.

The last verse contains a curious attempt to describe a passage of music *in words*. Several times readers of Browning have asked me for an illustration. It is impossible to translate music into language with any approach to accuracy. It is hopeless to reverse the process, and provide a piece of music to fit a description. To begin with, no man can say where to make a start; to go on with, no one can give a guess at what was really passing through Browning's mind when he wrote verse xii.

Taking the hint "C major of *this life*," and treating the matter as a rather futile experiment, we may symbolise the "heights" of emotional understanding by making a start on a common chord of *C sharp* (instead of C *natural*). Thus:


Rather slow, and very smooth
9
Sliding by semitones . . .
Sink to the Minor
(F sharp)
blunt it into a Ninth . . .
(C over B is 9)
Stand on alien ground, etc.
(Possibly Eb)
Dared and done . . .
C major

"Heights I rolled from into the deep," see the steady fall in the bass throughout!

These six bars of commonplace may help some readers to attach a clearer meaning to the words. My own feeling is that the verse is unworthy of a place in the poem.

There remains the very long poem *Charles Avison*, from the *Parleyings*, which presents us with a *Theory of the History of Music*.

Charles Avison was a musician of the eighteenth century in England. He was born in 1710, and composed a good deal of very respectable music.

But he is more important to us as a critic of the music of his time, and as an essayist on music as an art.

His book, *An Essay on Musical Expression*, was published in 1752, and contains chapters on such subjects as "The Force and Effect of Music," "The Analogies between Music and Painting," and so on. This sort of thing is common enough now, but it was not so in the middle of the eighteenth century; and thus Avison is still of some importance to us.

Browning's long poem on Charles Avison is one of the series called *Parleyings with Certain People of Importance in their Day*, and is a very remarkable exposition of what may be called "A Philosophy of Clothes" for music; in plain English, an account of the changes of Fashion in Music, with an attempt to explain them.

Avison's book provides Browning with the excuse for writing on this subject: and it is particularly suitable to the purpose, for Avison is very outspoken about the composers of his time, and gives us his notions of their merits, both absolute and relative, with clearness and sense. It will be instructive to consider these views of Avison, for they do not coincide with ours in some ways, and thus will illustrate the difference between the music of the eighteenth and nineteenth centuries.

Avison names twenty-six composers of repute in his time (George II.). Out of these twenty-six, he praises twenty-two. Only eleven, that is, half, are recognised by us now, and only about four are really well known.

He divides the contemporary composers into classes, with a view to establishing an order of respective merit. Almost all are Italians, as might be expected. Avison admires Handel, but with reserve, and plainly thinks more of Corelli, A. Scarlatti, Caldara and Rameau (a Frenchman).

But the men whom he emphatically puts at the top of his list are—Benedetto Marcello (d. 1739) and "the admirable" Geminiani (d. 1761 at Dublin). It is curious to test the difference in the point of view another way, viz. by making our own list of composers who were living between 1650 and 1750, and who are still well known. We find that Avison says nothing about twenty-five per cent of these, and that he rates those whom he names very differently from our ideas. He is only enthusiastic about Marcello, and apparently does not know the name of J. S. Bach, who has since been recognised as infinitely the superior of any contemporaries.

All this will help us to appreciate the force of

Browning's "text," which is, in his own words, that

> Music's throne
> Seats somebody whom somebody unseats,
> And whom in turn—by who knows what new feats
> Of strength—shall somebody as sure push down.

Avison is not to be blamed out of measure for his opinions. Others are tarred with the same brush. For instance, in Sir John Hawkins's *History of Music* (1776), five quarto volumes, there is enormously more information about Bononcini or Pepusch, who are altogether dead to us, than about Bach, who lives now in a sense that we must deny even to Handel, great as he was and is.

The important part of *Charles Avison* begins at Section IV. (*Works*, 1889, Vol. XVI., p. 224): where the poet names Bononcini, Geminiani, Pepusch, as competitors with Handel for the public favour (p. 225).

In Section V. (p. 226) he asks how it is that their music, once thought so perfect, is now passed away for ever; suggesting that the reason may be found in the natural inconstancy of Forms in Musical Art.

Browning is speaking of the tune in C, printed at the end of the poem. It is in triple time, but he

calls it a "March"! It is so simple that scholarship is hardly wanted to supply proper harmony to the plain treble and bass:

> Great John Relfe,
> Master of mine, learned, redoubtable,
> It little needed thy consummate skill
> To fitly figure such a bass!

John Relfe should be remembered in the history of Harmony "as she is taught." He was Musician in Ordinary to His Majesty, and published *Principles of Harmony* in 1817, and *Lucidus Ordo* in 1821. Probably the latter book is alluded to here, for in it Relfe suggested a new method of "figured" bass, i.e. of indicating the harmonies to be added *extempore* over the written bass. Relfe's idea was admirable, viz. to indicate the *nature* of the chord rather than the intervals, e.g. he proposed to use a *vertical* line to show a *tonic* chord, and a *horizontal* one to show the *dominant* harmony. Chords with sevenths were given a dot to their line, e.g. a seventh chord on the dominant was indicated by –·, a seventh chord on the tonic by |. This is certainly a good idea, but no one seems to have taken it up.

The poet says the little "March" carried him back to 1750.

. Avison, whose little book
And large tune thus had led me the long way
. . . from to-day
And to-day's music-manufacture,—Brahms,
Wagner, Dvorak, Liszt,—to where—
. . . Handel reigns—supreme?
By no means! Buononcini's work is theme
For fit laudation of the impartial few:
. . . Fashion too
Favours Geminiani . . .
. . . likewise, famed Pepusch.

Browning here names a song by Pepusch,[1] with a violoncello *obbligato*, viz. *Alexis*. The poet might well have heard this song, for it was performed as lately as 1834, at a concert given in honour of the Duke of Wellington at Oxford, when Lindley played the violoncello part.

The "little book" referred to is, of course, Avison's *Essay on Musical Expression*, 1752, named above.

Browning asks for an explanation why the popular music of 1750 is no longer all-powerful.

Explain why quietude has settled o'er
Surface once all a-work! Ay, such a "Suite"
Roused heart to rapture . . . when time was.

[1] *The Beggar's Opera*, recently revived with enormous success, was put together by Pepusch in 1727.

An instance would be what Hawkins tells us of Corelli's Trio in F minor: "It has drawn tears from many an eye." Browning remembers these words on p. 236: "This it was brought tears | Once to all eyes":

> Hear Avison! He tenders evidence
> That music in his day as much absorbed
> Heart and soul then as Wagner's music now.
> Perfect from centre to circumference.

But apparently, not even Handel or Wagner can fix the thing finally, so as to ensure its permanence.

In Section VIII. he contrasts Poetry and Painting with Music in this respect: showing that literary and plastic arts [1] are not liable to extreme changes in form, and thus can be depended on to produce an effect closely resembling that intended by the author or painter who originated the work. He gives examples from poetry (p. 230) and from painting (to p. 231):

> The Poet's word-mesh, Painter's sure and swift
> Colour-and-line-throw—proud the prize they lift!
> *Thus felt man* and *thus looked man*,—passions caught
> I' the midway swim of sea . . .

[1] The limits of the Arts are carefully defined in Lessing's *Laokoön*. Lessing died 1781.

Fleet the years,
And still the Poet's page holds Helena
At gaze from topmost Troy. . . .
Still on the Painter's fresco, from the hand
Of God takes Eve the life-spark whereunto
She trembles up from nothingness. *Outdo*
Both of them, Music! . . .
GIVE MOMENTARY FEELING PERMANENCE,
So that thy capture hold, a century hence,
Truth's very heart of truth as, safe to-day,
The Painter's Eve, the Poet's Helena
. . . Alas—
As well expect the rainbow not to pass!

And here Browning names two of Handel's operas, *Radaminta* (1720) and *Rinaldo* (1711), which, in their day, were thought to portray perfectly the emotions of "love" and "pity":

. . . So men said:
Once all was perfume—now the flower is dead.

In Section VII. he brings out another possible reason for the phenomena of musical history, viz.: the difference *in aim* between Music and Mind.

He says: Mind, with the ministering senses, finds Knowledge; but Music aims higher still, viz. to find the Soul, which he calls (Section VI., p. 227) an absolute fact underlying that other fact called Mind.

He illustrates this by an allegory, comparing Mind to a builder, bridging over a gulf. The bridge is made of loose facts, which, properly put together, form Knowledge. But, under the bridge rolls an unsounded sea, called Soul; and the foam of that sea is Feeling.

It is easy to give an account of the bridge; knowledge *is* attainable, by acquiring the facts which compose it. But something deeper than that is wanted in order to arrive at a real history of the natural life of the human soul.

The salient passage is on page 228, "So works Mind," etc. In Section VIII. he acknowledges the defect. "All arts endeavour this," i.e. to fix Feeling, as literature fixes Knowledge: "and she (Music) the most | Attains thereto, yet fails of touching: *Why?*"

So works Mind—by stress
Of faculty, with loose facts, more or less,
Builds up our solid knowledge: all the same,
Underneath rolls what Mind may hide, not tame,
An element which works beyond our guess,
Soul, the unsounded sea—whose lift of surge,
Spite of all superstructure, lets emerge,
In flower and foam, *Feeling* from out the deeps
Mind arrogates no mastery upon—
Distinct indisputably.

In Section X. Browning first amuses himself by a joking suggestion to galvanise the dead work of former centuries to life, and bring (say) Handel up to date by sprinkling queer modern chords about his compositions; and other unnatural proposals of this sort.

But he soon gives up this nonsense, and seriously enunciates his "Philosophy of Clothes" for Music. Put shortly it is this:

(*a*) The embodiment of a real truth is a matter of difficulty.

(*b*) Music tries to embody one sort of truth; possibly the most elusive, and least easy to express.

(*c*) THEREFORE the form of the embodiment suffers constant change, with the result that the music of one century may be without any appeal to the hearers of the succeeding age. See the poet (p. 237):

> Truths *escape*
> Time's insufficient garniture: they fade,
> They fall—those sheathings now grown sere, whose aid
> Was *infinite* to truth they wrapped.

The conclusion is, that we are at liberty to look upon a vast proportion of the music of *any* century as mere "sheathings"; which have "faded and fallen," but never had at any time a "heart of

truth" to display: which were no more than specimens of "Time's insufficient garniture," or, in short, what our German friends call ZOPF.

The critic's duty would be to distinguish the contemporary "Zopf," or, in Browning's language, to show how much is "sheathing," and to condemn work which is *all husk*. But this is seldom done. Personal, local, temporal considerations interfere, besides possible incapacity of judgment. Time, however, supplies all defects in contemporary criticism. It is strange to see how a composer finds his level when he has been dead some few years.

Here are a few examples illustrating the poem:

Opera overture by Pepusch (*Beggar's Opera*, 1727).

Opera overture by Bononcini (*Astartus*, 1720).

Opera overture by Handel (*Sosarme*, 1732).

Opera songs by Gluck (*Iphigenia in Tauris*), Piccini (*Roland* and *La Schiava*), Bononcini.

Violin sonatas by Geminiani, Corelli, Tartini.

CHAPTER II

CHAPTER II

COLERIDGE (1772–1834); TENNYSON (1809–92); KIPLING (1865–); AND OTHERS, POET-NOVELISTS, OR NOVELISTS ONLY, WHO ARE WILLING TO INCLUDE MUSIC AMONGST THE THINGS THEY DO NOT UNDERSTAND VERY WELL, THOUGH QUITE READY TO TALK OF THEM

The style of ignorance is quite different in each of the three cases named above; and in all, the style is characteristic.

Tennyson's attitude is just that of the well-educated middle-class gentleman of about 1850; this attitude is crystallised in a precious and unforgettable sentence of a Trinity Fellow of that period—"Music! Music! a very good thing, I dare say, for a man who can't afford to keep a horse."

Music was a mere amusement, like any other. That it could be a man's whole life, and too much for his whole life into the bargain, was not simply incredible, it was unthought of.

The sign of this degree of understanding was

(in all but professional circles) the curious habit of speaking to the performer of song or pianoforte piece, or harp fantasia, as if the music was the property of the singer or player. "Thank you so much for your delightful music," was the right phrase. This sort of music was seldom known to interrupt conversation; nor, as a rule, did it deserve such attention: but the whole thing shows the general mind perfectly.

To these people, there was no such thing as music at all: it was no more than a sort of gaudy furniture, like the "occasional" chair with ebony frame inlaid with mother-o'-pearl, hardly strong enough to be sat upon.

These days were also the great days of the Italian opera, and no wonder.

I am just old enough to have inherited a tradition of this matter; and though well aware that it is not evidence to tell anybody what the soldier said, still, it is all that can be got now, except from persons so old that no complete story could be had of them. Shortly then, the tradition is this, that the great voices and the grandeur of style in singing were the real attractions: the music came a bad second.

I am a sincere admirer of Tennyson. When I

was a young man, he was in fashion still. Since then, he has had less attention! But there is no doubt he deserves all he gets, and more. Tennyson at his best is one of the best: and even when at his worst, he is a good workman.

And he never wrote a line, or half a line, that could leave a bad taste in the reader's mouth.

445582

The treatment of music by this distinguished member of Cambridge University is merely comical.

Alfred Tennyson knows the names of several musical instruments, e.g., in the *Princess*, the bugle, also the horn (but this a fairy one).

The lady-undergraduates have been using the former, after a rough mountain walk, to rouse the echoes from the rocky cliffs; a deed worthy of the dreadful motor-charabanc tripper. They have also a harp, which was used (by desire of the Lady-Principal, the Princess Ida herself) to give a needed touch of gaiety to an apparently slow lunch-party in a satin tent.

The young prince, Hilarion, disguised as a girl-student, very unwisely attempts to sing *O Swallow* in a sham woman's voice: his efforts are criticised by the princess, who tells him his voice reminds her of a frog, or a corncrake; also (*à propos de bottes*)

that men are knaves, who "lute and flute" their female victims to the sacrifice.

"Lute and flute"—I expect he thought the words nearly related!

The princess then prophesies the coming of Dr. Ethel Smyth:

> . . . But great is Song
> Used to great ends: ourself have often tried
> Valkyrian hymns, or into rhythm have dash'd
> The passion of the prophetess . . .

—and of the folk-song movement of to-day:

> . . . you, (!)
> Know you no song, the true growth of your soil,
> That gives the manners of your country-women?

(in passing, what about the "manners" in addressing young ladies as "you"?)—when Cyril, who has had a glass of wine overmuch, betrays the situation; the princess, like King Richard, calls for a horse; and very shortly after, Hilarion qualifies for a medal from the Royal Humanitarian Association.

But Tennyson knows other instruments besides the bugle and harp.

In *Maud* there is a charming dance-band, unique in its personnel, viz. 1 flute, 1 violin, 1 bassoon.

These three had been playing "all night" in verse iii. of No. XXII. The dancers were dancing to their music, dancing "in tune," not necessarily "in time."

I am not sure there were only three in this band, because verse vi. says the music "clash'd" in the hall. This may mean "cymbals." If so, the band is (as they say) *quite* unique.

Tennyson seems to have been impressed by the bassoon, for he mentions it again in the *Princess*, where Hilarion shows the poet as a well-read Shakespearean, in a pleasant allusion to Coriolanus:

> Make liquid treble of that bassoon, my throat;

Coriolanus also found it convenient to change his tone (*Coriolanus*, III. ii. 112):

> My throat of war be turned
> . . . into a pipe
> Small as an eunuch, or the virgin voice
> That babies lulls asleep.

The princess knows Shakespeare, too:

> Poor soul! I had a maid of honour once.

That maid, surely, was called Barbara.

Hilarion's coupling of the bassoon with the

treble voice, though absurd, is not quite futile, as is another mention of "treble" in *The Brook*:

> I chatter over stony ways
> In little *sharps* and *trebles*.

Some commentators might excuse this as merely "careless." It is truer to say that the poet *did not care* whether the expression meant what he intended or not.

Anything is good enough for music.

The prize sample, however, is in the *Welcome to Alexandra*.[1] In this, our old friend the bugle is trotted out again, and his performance described as "WARBLING"!

Is it possible that Tennyson had heard of "warble" in connection with another instrument of military music, viz. the bagpipes? "Warblers" are complicated grace-notes, inserted between successive notes of a tune by pipers. It is quite usual to squeeze five of these extra notes in between two notes of the tune.

Rudyard Kipling keeps clear of music, as a rule: and when he mentions it, just falls like a careful man who has not been careful enough.

[1] Afterwards Queen Alexandra. She died in 1925, aged 81.

His musical allusions are rather shaky in *Departmental Ditties*. In the *Masque of Plenty* he introduces a "Hired Band," and describes it as "brasses only."

Now "brasses" are of two sorts—the fire-irons (when made of brass), the other brass-fittings of furniture, handles of doors, etc., and the memorials to crusaders, bishops and other important people in church or chapel.

But what Rudyard Kipling means to say is *brass* — brass only. The "Hired Band" is a "Brass Band." But it includes drums.

In orchestras, however, brass means brass only, and does *not* include drums, or even saxophones, although they are actually made of brass. A silver trumpet, if there is one, is merely "brass" to a musician.

The *Story of the Gadsbys*[1] is not a poem, but it is an admirable story in dialogue form, in which a wedding happens. The organ plays *The Voice that breathed o'er Eden*, using stops which are described as Diapason and Burden.

These are both spelt wrong—he means Diapasons and Bourdon, an expression which may be seen

[1] I quote from the old paper-backed edition, no date, but is nearly forty years ago.

ad nauseam in organ-pieces and church-music (British only).

The word "Diapason," as used now, means a standard organ tone of a certain quality, rich but not noisy.

There are two sorts, however, Open and Stopped (the latter being of a somewhat woolly flutiness, not rich). When they are used together, they are known as "Diapasons."

The singular number is used as an adjective only, e.g. Diapason-quality, or Diapason-tone.

"Burden" is a queer case of mis-spelling, probably wrongly copied from a stop-handle into a notebook. Philologically it is a true relation of "Bourdon," which is French for a deep humming sound, as of a bumble-bee or a large church bell. This sound is characteristic of certain "stopped" organ-pipes—which are called Bourdon (in England or France).

"Burden" was used centuries ago in England as the name for a voice-part (or parts) which gave a sort of humming bass to a tune sung at a higher pitch by others.

But I do not think Mr. Kipling was meaning to put all this before his readers.

In the story of *Bobby Wick*, a really first-

rate short story about a young officer in the Indian Army, who dies of cholera after wearing himself out nursing his men, Kipling talks about a regimental band.

"The clash of the brass and the wail of the horns reached Bobby's ears."

This is a sad case, for though the word brass is correct, the context suggests that the author thought of cymbals. But cymbals are not even made of brass, though they do "clash." They are made of copper (80 parts) and tin (20 parts). Brass is copper and zinc, in very different proportions, too, viz. 2 to 1.

In January 1915, Rudyard Kipling spoke at the Mansion House in support of bands for the New Army, and said "a full band means forty pieces (*sic*)," and consists of "Brasses (*sic*) and Winds (*sic*)."

I fear the reporter cannot have invented all of these.

A poem in *Punch* (8 February, 1928) otherwise excellent, describes a Jazz band, with (1) Percussion, (2) Brass, (3) Strings, (4) Wood *and* (5) Wind.

W. S. Gilbert more than once shows that

"brasses" is synonymous with "cymbals" in his mind. See *Iolanthe* and *His Excellency*.

Blow the trumpets, *bang* the brasses.

An amusing collection of silly remarks about music may be seen in the *Proceedings of the Musical Association* (10 December, 1895). They were put together by the late T. L. Southgate, from well-known novels of the day. Some of the authors here pilloried are: Edna Lyall, Marion Crawford, Jessie Fothergill, Count Tolstoy, Kate Elizabeth Clark, George Meredith, William Black, George Eliot, R. L. Stevenson, Marie Corelli, G. du Maurier. An excellent specimen, attributed to "Ouida" in her novel *Signa*, was given by Mr. Gilbert Webb on the occasion of Mr. Southgate's lecture. Referring to the destruction of the hero's violin(?), Ouida says, "The wooden shell he could piece together well enough; but the keys were smashed beyond all chance of restoration." This is indeed a marvellous creation.

Here are a few more ineptitudes:

From *The Individual* by Muriel Hine (1916), p. 19:

"Down came her bow across the strings in a long-sustained *minor note*—echoed thrice *like the far off beat of a muffled drum*. Then silence. 'Chopin's

Funeral March,' she said, 'you recognise it now, perhaps?'"

id., pp. 24–5: "her hand . . . with its rather short and flexible fingers *that turned back* at the tips—the *true hand of a violinist*"!

From *Evelyn Innes* by George Moore (1898), p. 432: "The nuns . . . were singing in unison thirds and fifths, ..." [There are no commas, and the sentence therefore *may* mean they were singing thirds and fifths (!) in unison (!)]

Also on p. 445 are two other queer expressions:

Query. "You can sing at sight—in the *key* that it is written in?"

Answer. "Yes, I *think* so." And later: "The choir and I sing the melody in unison, and I play the *entire mass* on the organ."

This is all very strange, for the rest of the book shows George Moore as taking a great interest in music.

From *The Enchanting Mysteries of Kathleen Carter* by Pierre Le Clercq (1912), p. 330: "The Recorders are *two chaps* that Hamlet suddenly wanted to come and play the *flute or lute* to him," etc. This delightful fellow has no idea how nearly correct his explanation is, but he doesn't care.

A final instance from Anthony Trollope, *in re* Mr. Harding's violoncello, which Archdeacon Grantley gave him. (See *The Warden*, and *Barchester Towers*.)

The Warden, chap. iii.: "Mr. Harding continued to draw his bow slowly across the plaintive *wires*."

Barchester Towers, last chapter, in which the Archdeacon makes presents to everybody: "On Mr. Harding he bestowed a magnificent violoncello with *all the new-fashioned arrangements and* expensive *additions*, which, on account of these novelties, that gentleman could never use with satisfaction to his audience or pleasure to himself."

What these expensive additions could be I cannot say. Perhaps the long peg which is now used by all players to support the violoncello. It was by no means universal fifty years ago. Also, I once saw a violoncello with a "machine" head. It was not a success. Was this one of Mr. Harding's troubles?

We now come to Samuel Taylor Coleridge, a former member of Jesus College, Cambridge.

His ignorance of music is patent, but it stands by itself. Whereas Tennyson's musical allusions are just a bit of paint and gilding, and Kipling's

a mere instance of the danger of using technical terms when you have not been living amongst them; Coleridge's attempts to bring music in are perfectly honest in their nature.

He was a poet, a scholar, a politician,[1] a teacher, and in addition, a philosopher; and he thought, rightly, that all things are really One. Music, therefore, was like all other objects of thought, probably of essential importance, and certainly something to be reckoned with.

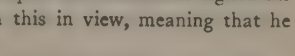
As far as his limited knowledge went, Coleridge did reckon with it, both as poet and as philosopher.

We can pass over his curious mention, in the *Ancient Mariner*, of the "loud bassoon." It is possible he may have known the word "buzain," from which "posaun" (trombone) derives.

It is just as likely that he knew the word "bassoon," and connected it with "buccĭna," one of the Roman army trumpets.[2]

[1] Coleridge was the leading member of the staff of the *Morning Post* from 1798 onwards. He was strong on the point of fixed principles in the conduct of the paper, and sometimes signed his articles ἔστησε (= S. T. C.) with this in view, meaning that he "stood" for such principles.

[2] The *Buccina* seems to have been about 44 inches long: semicircular in form. A tube this size would give the open notes of a soprano cornet in E flat, i.e. real notes



But it is in the *Ancient Mariner* he shows himself capable of taking in music as a musician does. His adjective applied to the flute—"lonely"—means more to Coleridge than an expression of mere contrast.

> And now 'twas like *all instruments*,
> Now like a *lonely flute*.

(Speaking of the supernatural music in the air, heard from the deck of the spectre ship.)

It means that he had noticed, not only the tremendous difference between a huge orchestra (although playing *pianissimo*) and a single instrument; but more, that LONELY was the right word.

As a fact, the flute is wanting in upper "partial tones"; it is not far from a "pure" sound, when played gently. For this reason it has not survived as a specially "harmonious" instrument, whereas clarinets, etc. are esteemed both as melodic and harmonic sources.

I wonder if Coleridge had heard the "lonely flute" in Gluck's *Orfeo* (No. 30).

Hector Berlioz, so sensitive to any orchestral "colour" of this sort, speaks well on this passage in his *Instrumentation*. In Mrs. Cowden Clarke's translation: "On listening to the melodramatic

movement in D minor, which Gluck has placed in the Elysian fields scene of *Orfeo*, it will be at once seen that a *flute* only could fittingly be made to utter this melody . . . the feeble, faint, veiled sound of the F natural of the medium, as of the first B♭ above the line . . . to express this very sublime lament of a suffering and despairing departed spirit. . . . At first a voice scarcely audible, . . . rising into the accent of reproach . . . falling little by little into . . . the sorrowing murmur of a resigned soul. What a poet!"[1]

[This translation was published in 1856].

Some of Coleridge's musical allusions are no more than the remains of classical reading, e.g. the "Spartan flute" in his *Religious Musings*.

The "Æolian" harp (in the Clevedon, Somersetshire, poem) was in fashion in Coleridge's time. And he makes a good thing of it, in the passage which suggests that Nature may be an orchestra of "organic" harps, "diversely framed," but all made to sound by the same "intellectual breeze."

He knows of Purcell (*Lines to W. L.*), but uses the same strange form of speech already spoken

[1] N.B. — A modern flute would not give all that Berlioz describes. Mechanical improvements are not *all* gain.

of, crediting the singer with the music he has sung:

Such melodies as thine,

not

Such melodies as *his*.

Coleridge dislikes the operatic soprano as much as her fashionable audience—he says he is neither cold nor stern, but he cannot stand the "intricacies of laborious song." In verse ii. of the poem, *Lines composed in a Concert Room*, both are severely reproved.

These feel not Music's genuine power, nor deign
To melt at Nature's passion-warbled plaint;
But when the long-breath'd singer's uptrilled strain
Bursts in a squall—they gape for wonderment.

He knows "a damsel with a dulcimer." I fear, if the dulcimer really is the hackbret, the predecessor of the pianoforte with its keys and hammers, that it is not well in keeping with the song of the "Abyssinian Maid." The allusion is of the Lute and Flute type, but less reprehensible, being generally unknown.

So let us pass the tempting alliteration.

Coleridge seems to have had a curiously unmusical notion of melody (*Hymn before Sunrise*):

Yet, like some sweet beguiling melody,
So sweet, we know not we are listening to it.

This is disappointing!
But he puts himself right a line or so later:

> Awake, my soul! not only *passive* praise
> Thou owest!

I cannot believe in music so sweet that the hearer does not know he is listening to it.

[Possibly this may be an illustration of the *un*musical mind—for Charles Lamb speaks of himself (*Chapter on Ears*) as running away from the Opera, to avoid the stream of sound which he was *forced to listen to*: and "get rid of the distracting torment of endless, fruitless, barren *attention*."]

But something far beyond all this is found in a prose passage in Coleridge's work *The Friend* (1809–10), Section II., Essay vi., para. 2. It is an illustration, where he tries to describe the "link" which connects *Law* with *Theory*.

Here we have a philosopher, working music into his scheme. If only he had known more of music, what wisdom might we not have had through such a mind as Coleridge's!

"A true musical taste is soon dissatisfied with the *harmonica*, or any similar instrument of glass or steel, because the body of the sound (as the Italians phrase it), or that effect which is derived

from the materials, encroaches too far on the effect from the proportions of the notes, or that which is given to music by the mind."

This seems a very important illustration, and more worthy of Coleridge than any of the musical allusions in his poetry.

A brutal explanation of it would be, that a very sweet voice can carry off very worthless music. Or exceptionally brilliant playing can make the hearer forget his desire for intellectual quality in what is played.

It is possible, however, to go too far in the other direction—a *Punch* picture by Du Maurier shows a coterie of silly people who have taken up the view that the less voice you have, the better you can sing. There are others, who seem to think imperfect playing by amateurs is more desirable than (practically) perfect playing by professional performers.

As usual, somewhere "in the middle" will be the right place. Coleridge is right, for the harmonica is one of those sources of sound which pall very quickly. The reason he gives may be right, too, for the quality of such tones does take one's attention from the music. Artistically, such sounds are unhealthy—they are like chocolate-creams or

meringues, compared with good nourishing food. Now and again, it may be pleasant to indulge; but for everyday use, the less you have the better of things that are sweet for the sake of sweetness.

It is so also in music; and S. T. Coleridge knew it.

CHAPTER III

CHAPTER III

JOHN MILTON (1608–74)

MILTON is one of the few great poets who take music seriously. There are between thirty and forty musical allusions, most of which are interesting, and some (as in the case of Herbert's *Pearl*) partly incomprehensible without a knowledge of obsolete professional terms. These passages can be classified conveniently:

(1) Names of various kinds of musical pieces: Preambulum, Symphony, Fugue, Serenate, Love-songs, Carols.

(2) Technical words: Diapason, Noise, Mode, Proportion.

(3) Names of musical instruments: Lute, Viol, Harp, Dulcimer, Rebeck, Trumpet, Organ.

(4) Classical and mediaeval historical allusions connected with music.

Taking (1) first, the word *Preamble*, connected with *Symphony*, is found in *Paradise Lost*, Book III., about the middle, (p. 45, W. M. Rossetti's edition,

publ. Ward Lock & Co.; before 1886). "The great multitude of Angels" answer the great words of the Almighty, accepting the offer of the Son to redeem Man by yielding to Death, in a vast chorus of joy:

> Then, crown'd again, their golden harps they took—
> Harps *ever tuned*, . . .
> . . . and with *preamble* sweet
> Of charming *symphony* they *introduce*
> Their sacred song, and waken raptures high:
> No voice exempt, no voice but well could join
> Melodious *part*; such *concord* is in Heaven.

Milton was a practical musician, "harps ever tuned" tells that. The "Preamble" was what we now call "Prelude." The Italian for it is recognised by the poet Milton in the word *introduce*. "Symphony" meant to Milton just instrumental music in parts, not what we mean now, a long composition for the orchestra only, in several movements.

Fugue, in Milton's time, was not quite what J. S. Bach and others made it later. But the essentials were there, the Subject and Answer, otherwise Proposta and Risposta, or Dux and Cŏmes. These are well described in *Paradise Lost*, Book IX. (id. p. 190), where Michael shows Adam the organist with his "volant touch" playing a

"resonant fugue." He describes the "subject" and "answer" perfectly in the words:

> Fled and pursued,

both of which have an affinity with "Fuga." Any sort of "imitation" was a "fugue" to the Elizabethan or Caroline mind. The contrapuntal tricks, common in those days, and since, consisting in arranging for the subject to appear in very long notes, or very short ones, in combination with each other, and with the original form, are cleverly alluded to in the words:

> Instinct through all *proportions* high and low.

Proportion is only part of a difficult and rather dry affair, viz. the time table of the mediaeval musician. Some of it was still current in Milton's time.

Milton's words about lighter sorts of music are somewhat stern. The *Serenate*, in *Paradise Lost*, Book IV. (id., p. 68), is named in connection with fashionable love-making, for which Milton had a deep contempt. He speaks of the love of Adam and Eve:

> Here Love his golden shafts employs, here lights
> His constant lamp, and waves his purple wings,
> Reigns here and revels . . .
> . . . not in court amours

Or *serenate*, which the starved [1] lover sings
To his proud fair, best quitted with disdain.

Just after this, Satan, as a toad, whispers in Eve's sleeping ear, bad thoughts and vain hopes, etc., and Ithuriel's spear delivers her from him for the moment.

We come now to the second class, that of technical terms.

Diapason and *Noise* are favourite words of Milton's. The ancient Greek word, "diapason," meant an octave. Later, it meant a "standard" of pitch; also, with makers of wind instruments, a "standard" of the exact internal shape. The common organ stops called "Diapason" represent a "standard" organ tone, or quality. Hence, in *Blest Pair of Sirens*, Milton says that "Sin" spoilt the Natural Harmony, and

Broke the fair music,

which, till then, had been in tune and in time with the will of God,

Whose love their motion swayed [2]
In perfect *diapason*.

[1] "Starved" is Northern dialect still, for "cold." Meaning "chilled" by singing outside some girl's window.

[2] Compare this use of "sway" with that in Shakespeare, Sonnet 128, where it means *tuning* a virginals.

The *Noise* means an orchestra of various instruments. In the *Christmas Hymn*, ix. (id., p. 334) the "stringéd noise" of the Angels, with its "heavenly *close*," prolonged by a "thousand echoes." Also, in *Blest Pair of Sirens*, the "melodious *noise*," consisting of Chorus, "thousand choirs," Harps, Angel Trumpets, singing together an "undisturbéd song of pure concent." We may here notice, in verse xii. of the *Christmas Hymn* that Milton was sound on the question of the clear and steady vocal tone which is most suitable for sacred choral music—what Italians call "voce bianca"—the Heavenly Chorus is stated to sing "with unexpressive notes," i.e. like choir-boys, not like women opera-singers.

Milton speaks of the old Greek *Modes* in two places, but only casually. Just at the end of *Lycidas*, the "uncouth swain," who "touch'd the tender stops of various quills,"[1] is said to "warble a *Doric* lay." A few lines from the end of *L'Allegro* we find:

> Lap me in soft *Lydian* airs,
> Married to immortal verse.

These ancient classical allusions are in corres-

[1] Milton's "quills" are the several reed-pipes of Syrinx, pan-pipe of reed. See Welch on *The Recorder* for full account of Syrinx.

pondence with the views held some centuries B.C. It was fairly certainly held that the Dorian scale was manly and strong, the Lydian languorous and sentimental.

In the third class, that of musical instruments, Milton shows himself as familiar with the *Lute* as Herbert or Herrick. In the *Passion* stanzas, verse iv. (id., p. 338), the lute is classed with the *Viols*, as soft and fit for mournful things, or rather, more fit than the "loud" *violin*, which Milton calls "Cremona's trump." The sonnet to Mr. Lawrence (id., p. 350) associates the lute with the singing of Italian songs, "Tuscan air." Milton approves of such things, but you must not do it too often.

> He who of these delights can judge, and spare
> To interpose them oft, is not unwise.

The *viol* and *violin* have been noticed sufficiently; an older member of this family, the *Rebeck*, is mentioned in *L'Allegro*:

> When the merry bells ring round,
> And the jocund *rebecks* sound,

for the village dance.

In passing, "ringing round" may mean that Milton knew the bell-ringer's mystery. "Rounds"

is simply ringing the peal from top to bottom over and over again. No doubt it originated from the ringers standing in a sort of circle, as they generally must do.

A good passage including several details of musical instruments is near the end of Book VII. of *Paradise Lost* (id., p. 120), describing the way the Day of Rest was kept in Heaven:

> But not in silence holy kept: the *harp*
> Had work, and rested not; the solemn *pipe*
> And *dulcimer*, all *organs* of sweet *stop*,
> All sounds on *fret* by *string* or golden *wire*,
> *Temper'd* soft *tunings*, intermix'd with voice
> *Choral* and *unison*; . . .

Of these, the solemn "pipe" might be the Recorder, a soft "beak-flute." The "Dulcimer" was the original of the pianoforte, with beaters in the two hands, before the keys were thought of. The "sweet stop" might be some such register of delicate pipes as "Dolce," "Dulcet," "Dulciana," all of which are still in use. The allusion to "frets" touches both the viol and the lute. The "frets" are still used for guitars and mandolines; and banjos. The distinction of "string" and "wire" again touches more than one class of stringed instrument. The lute used gut only, as a rule:

the "wire" belonged to the dulcimer and the keyed instruments, harpsichord or virginals. The "temper'd soft tunings" may be an allusion to the varied tunings used by lute-players. A mild example from modern times is furnished by our occasional tuning of a single string to an unusual note, e.g. the violoncello in Schumann's piano quartet tunes down to B♭, which is wanted to hold a pedal on at the end of the slow movement. Or Paganini, who mistuned his strings, so as to play double notes and chords, otherwise impossible to the hand. A close approach to an explanation of this phrase is found in Thomas Mace, the lute-player, choir-man at Trinity College, Cambridge, and contemporary of Milton. He speaks of a "flat" tuning for the lute, which might be described in Milton's words as "temper'd" or "soft," "soft" meaning "mol" or "flat"; for he tuned his six[1] strings to a chord of G minor, with B♭ at the top.

The *Trumpet* is named in Book VI. of *Paradise Lost* (id., p. 101), where the victor Angels blow the Revelly:

> Up rose the victor Angels, and to arms
> The matin *trumpet* sung.

[1] The number was generally eleven, for five of the six pitches were doubled.

Another fine allusion is to the trumpet of the *Dies Iræ*, near the beginning of Book XI. (id., p. 181), where the Angel trumpeter blows the same trumpet, "as once on Oreb":

> The angelic blast
> Fill'd all the regions:

i.e.

> Tuba, mirum spargens sonum
> Per sepulchra regionum.
> (See Zephaniah i. 15–16 in the Latin Bible.)

Finally, the *Organ*, which is spoken of several times. One allusion is curious, in *Paradise Lost*, towards the end of Book I. (id., p. 15) where the machinations of the Evil Spirits are likened to the organ-builder's plans. They were melting metals; and had

> . . . formed within the ground
> A various mould, and from the boiling cells
> By strange *conveyance* [1] fill'd each hollow nook;
> As in an *organ*, from one blast of wind,
> To many a *row* of *pipes* the *sound-board* breathes.

The "sound-board" of an organ is full of holes in which the pipes stand, each row over a long

[1] The word "conveyance" is still used by organ-builders for the small lead pipes which convey wind to the show-pipes in the case.

"groove," which can be shut off by "slides" or "stops." The wind-chest is below, full of condensed air, ready to blow through any passage that may be opened above. The individual keys simply admit the wind to any one pipe, on condition that the "slide" (or "stop") of that particular row of pipes is open. Another reference to organs is truly poetical, viz. in the *Christmas Hymn*, xiii. (id., p. 334):

> Ring out, ye crystal spheres!
> Once bless our human ears,
> If ye have power to touch our senses so;
> And let your silver chime
> Move in melodious time;
> And let the *bass* of heaven's *deep organ* blow;
> And with your ninefold harmony
> Make up full concert to the angelic symphony.

With the last two lines we touch the enormous subject of the "Music of the Spheres." [1] The subject is inextricably mixed up with ancient notions about astronomy; equally ancient experimental arithmetic and geometry; the association of these last with ancient Greek music; and, finally, the marvellous attempt to put all this together, with a purpose toward a Theory of the Unity of the

[1] For this, see the "Shakespeare" chapter.

Physical Cosmos. Like many other attempts, it has proved eventually a failure. Science seems to live on failures. But we may have an unfeigned admiration and respect for these ancient philosophers, who first dared to put two and two together, and made four of it (to be sure), only for duller folks to find out, a few centuries after, that neither of the twos was really a two, and thus, that the result was very far from being four, and if it happened to be four, it was no more than an accident. But it *might* have turned out correct, as some other equally uncertain hypotheses have turned out, in spite of the original thinker having started "from scratch" in the matter of elementary information.

An instance of this is the Ancient Greek arithmetician's theory of consonant intervals, which, he noticed, seemed to have something to do with the division of a tight string into simple fractional parts. Anyone who plays the violin can appreciate this. If you press the string down at *half-length*, up goes the note an *octave*. If you press it *one-third* up, the remaining *two-thirds* sound a *perfect fifth* above the original full-length string. Do it again similarly, cutting off *one-quarter* with the finger, and the remaining *three-quarters* sound one-*fourth*

above the whole string. This is all correct. It *is* so. But somehow these old experimenters found themselves unable to go farther in the same direction. They were astonished, and overwhelmed, perhaps, with the strange powers of 1, 2, 3 and 4, and were thus led to declare that the octave, fifth and fourth were, *par excellence*, Concords; and any other intervals, Discords. This view is not held by us, who have inherited a new conception of Concord, which made a first appearance in the Middle Ages, and which is, in a very simple form, well defined by saying that *thirds* and *sixths* are the really concordant intervals. Not only thirds and sixths, but combinations of many sorts are now accepted as truly concordant. But the ancient theory hangs on to us after all those hundreds of years, like the Old Man of the Sea on Sindbad. With a difference, though! We are now warned off these pet intervals: octaves, fifths and fourths are either *forbidden* or, at least, require an apology, judging by the regular harmony and counterpoint books.

If these ancient students of the Monochord had continued, dividing the string not only into halves, thirds, quarters, but also into fifths and sixths, they would have been obliged to recognise the major and minor third as equally concordant with the

octave, fifth and fourth. But, apparently, they did not do so: and a miss is as good as a mile.

[N.B.—It should be borne in mind that the ancients did not use harmony; thus their notion of "consonance" was a relation between one note and the next; not ours, which is a relation of synchronous notes.]

NOTE.

A remarkable case illustrating what is said above on page 65.

The great astronomer, Kepler (b. 1571), identified the vibration fractions of simple musical intervals, such as the Major Third, Minor Third, Fifth, etc., with the observed ratios of the heliocentric angular velocities of the several planets at aphelion and perihelion!

CHAPTER IV

CHAPTER IV

THREE SEVENTEENTH-CENTURY POET-PARSONS—AND MUSIC

Most of us have had occasion to lament the indifference and self-satisfied ignorance of literary authors when writing of music in their novels, or poetry, as the case may be. It is pleasant to turn away from the many glaring examples of this sort of thing which are to be found in the works of the twentieth, nineteenth and eighteenth centuries, and enjoy the contrast with the treatment of music by some of the seventeenth-century writers.

The three parson-poets, Herbert, Herrick and Traherne, are attractive examples which will serve our purpose well. I will begin with the last.

Thomas Traherne, almost unknown as yet, and unknown to all until twenty-five years ago, when his work was first published from the original MSS. He was at Brasenose, Oxford, in 1652, afterwards a country parson near Hereford, and died

in 1674, barely forty years of age.[1] T. Traherne's poetry is something like George Herbert's, but so different that such a description is misleading. The subjects are religious and mystic. The style is a marvel. I think that the exaggerated phrases, sometimes applied to very remarkable literary work, are justified in Traherne's case. It is not meaningless or canting to speak of such a style as "golden," "jewelled," or what not. But we are concerned only with the treatment of music. Unfortunately there is little to the purpose in the mass of gorgeous verse Traherne has given us. What little there is, however, is good.

In the poem *Silence* (Dobell's edition, p. 39), he says—speaking of the inward pleasures of man in a state of innocence:

> No melody in words can equal that;
> The sweetest organ, lute, or harp is flat
> And dull, compared thereto.

Several times Traherne speaks of the various parts of man's body in a musical sense, of the lips, ears, hands, feet, etc. (p. 68):

> Their harmony is far more sweet;
> Their beauty true. And these in all my ways
> Shall *themes* become and *organs* of Thy praise.

[1] See Appendix (*b*), page 167.

On p. 70:

> Nor is there, Lord, upon mine head an ear,
> But that the music of Thy works should hear;

and of the separate limbs:

> They ought, my God, to be the *pipes*
> And *conduits* of Thy praise—

a clear allusion to the machinery of an organ; corresponding precisely with the "themes" and "organs" above.

On p. 146, of King David:

> He never did more sweetly sing
> Than when alone, tho' that doth mirth destroy:
> Sense did his soul with Heavenly life inspire
> And made him seem in God's celestial quire.

Page 157 has something more important than these—in a poem from Traherne's *Christian Ethicks*, concerning Temperance, and the moral necessity of Control:

> All Musick, Sawces, Feasts, Delights and Pleasures,
> Games, Dancing, Arts, consist in *govern'd Measures*.

This is all: and I wish there were more.

It is natural to couple this man with George Herbert, though he was later in date, and in some ways lived a very different sort of life.

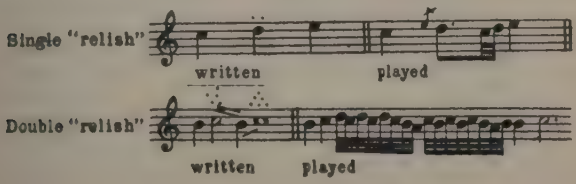
Herbert's case is an interesting one, and unusual, for he was, as is well known, a practical musician, singer and player, well conversant with the chamber-music for voices, viols, lutes, and the church-music of the period, i.e. the time of James I. and the early years of Charles I. He, like Traherne, died as a country parson, hardly forty years of age (1633). But he was, socially and academically, in a far higher sphere, as a young man. He was of the aristocracy, and made his mark as a very young undergraduate at Trinity College, Cambridge. As we all know, he was Public Orator at the University, when little more than a boy. He was a courtier as well as a scholar; and the death of King James, his mother's death, and his own poor health, seem to have changed his mind. He became what most people imagine him, a truly well-doing and well-meaning village clergyman, writer of mystico-religious poetry, and practiser of music in a quiet way, within reach of Salisbury spire. The World fell away from him, like an old coat. But he never forgets it, nor does it forget him.

A very grand verse (edition published by W. Scott, 1885, p. 86) in *The Pearl* shows all this, together with the fine talent of a true poet. In this poem, Herbert tells of Cambridge University,

of the Court of St. James's, of the World of Fashion, in successive verses. The third is ours:

> I know the ways of Pleasure, the sweet *strains*,
> The *lullings* and the *relishes* of it;
> The *propositions* of hot blood and brains;
> What mirth and *music* mean; what love and wit
> Have done these twenty hundred years and more;
> I know the projects of unbridled store:
> My stuff is flesh, not brass; my senses live,
> And grumble oft, that they have more in me
> Than He that curbs them, being but one to five;
> Yet I love Thee.

Every other word in the first three lines is a musical term: "strains"; "relishes"; "propositions." All these were well understood by Herbert as a practical musician. They conveyed fairly definite ideas to his contemporaries. "Strain," eight bars (or, perhaps, twelve or sixteen) of a pavan, maybe: this represents the indispensable formulas of fashionable life. "Relish," double or single, an ornament in playing the lute or viol: this represents the almost equally indispensable luxuries of fashion:



"Propositions," a form of *proposta*, subject, *risposta*, answer, of a fugue or movement of fugal character. It is a good allusion and well worth the trouble of understanding. ("Guida" and "Consequenza" were also in use for the subject and answer in a fugal "Fancy," likewise "Dux" and "Cŏmes.") What are the *Dux* and *Cŏmes* of the truly worldly? the "*propositions* of "hot blood and brains," the subject and answer of the "Fancy" (as these musical pieces were called in Herbert's time)? What but Money first, and Women next? as Herbert says immediately:

> What love and wit
> Have done these twenty hundred years and more.

("Lullings" we may pass over as being too general in its character to need explanation, though it is used in a musical sense here.)

It is at least impossible to understand this verse as the writer understood it without the explanation furnished by these little scraps from obsolete musical instruction books.

In the short poem, *Easter* (id., p. 34), there is an interesting use of the habit of Herbert's day with regard to the standard of musical pitch. Speaking of his lute, made of strips of wood, and furnished with many strings of gut, he says:

PHOTOGRAPH OF A SILVER-GILT CRUCIFIX

In the Fitzwilliam Museum, Cambridge, *German: xvii century*
Purchased out Pockets' Gould (illustrating Herbert's Poem *Easter*)

The Cross taught *all wood* to resound His name
Who bore the same.
His *stretchéd sinews* [1] taught all *strings* what *key* [2]
Is best to celebrate this *most high day*.

There have been various standards of pitch in use during our own times, e.g. the military band pitch even now is higher than the concert-room pitch. I myself have played the organ part in Mendelssohn's *St. Paul* a semitone lower in order to meet the pitch of the orchestra. But in Herbert's day, say 1630, the variation in pitch was extravagantly wide. An instance is easily found in the long lists of pitches gathered from all Europe, printed by A. J. Ellis in his 1885 edition of Helmholtz's *Sound*. Here we find Father Mersenne (Paris; date of book, 1636) quoting a standard of pitch for

[1] In the Fitzwilliam Museum, Cambridge, an old silver-gilt crucifix shows Christ's outstretched arms as the *string* of a cross-bow. It seems to be the Badge of an Archer's Guild in Germany, seventeenth century.

[2] In illustration of Herbert's rhyme of "key" with "day," the following may be of interest:

(1) Rev. Dr. Whiteside of Scarborough (d. 1864) used to call his verger, Kay, quite distinctly "Key."

(2) Rev. W. Kingsley of South Kilvington, Yorks, who died, aged 101, in 1916, always (in church) said "grease" for "grace," but not so at home (see *Humphry Clinker*, Smollett (d. 1771), in Win Jenkins's letter about her conversion).

(3) Also "quay" *is* pronounced "key" to this day.

the home, and a standard for church, which vary half the octave! The usual standard now for "A" (the note violinists tune to) is about 440 vibrations in a second at a temperature of 59 degrees Fahr. or so. Mersenne's standard for his spinet, i.e. his chamber-pitch, seems to have been about a *tone lower* than this, i.e. instead of 440, it was 402, namely, about 11:10, which is the ratio between the 10th and 11th partial tones of the Harmonic series, slightly less than a whole tone. But Mersenne's "ton de chapelle" (church-pitch) was 534 for the same A, that is, 534:440, roughly 6:5, about a minor 3rd higher. Adding this minor 3rd to the small tone which was the difference in the lower direction named above, we have a total difference between Mersenne's church-pitch and his chamber-pitch, of about a perfect 4th. Greater height still was to be found, but this is quite enough as an illustration of Herbert's verse, which speaks of stretching the strings to the high pitch suitable for a high day, i.e. Easter.

In the last verse another well-used word occurs —"consort"—while the second line speaks of "all music" being merely the multiplication of "three parts." Here he takes the common chord as his basis: there are only three notes, which may be

doubled, any or all, so as to produce large chords of from four to ten or more different notes.

There may be yet another strange allusion to this varied standard of pitch in the poem on *Prayer* (id., p. 44). Herbert has called Prayer a Paraphrase of the soul, a Plummet to sound heaven and earth, and other things—after which he says that it can "transpose" the "six-days-world" in an hour. This may mean, in Herbert's mind, that the rise in pitch of the Sunday worship is a change of key of a striking kind, comparable with the change between the regular pitch and its "transposition" of a "mode" in the sixteenth century, say from D to G above. This is another sort of change from the one already described, the variation in standard pitch; but the two are probably connected in his mind.

Before leaving Herbert—it would be pleasant to know if he had ever come across the sequences of Notker Balbulus of St. Gall (ninth century). It is at all events curious that the first lines of his best-known poem, "Let all the world in every corner sing, My God and King," should so exactly represent the following of Notker:

Laudes dĕo concĭnat orbis ŭbiquĕ totus.

Robert Herrick, unlike Herbert and Traherne,

lived to be an old man (died 1674 at the age of eighty-three). Like Herbert he was a Cambridge man (St. John's and Trinity Hall), and like Herbert he had courtly habits: and several of his poems were written for royal occasions, and set to music by well-known composers of the day, e.g. Laniere and Henry Lawes. He also seems to have known Dr. Wilson of Oxford and William Lawes, besides the French lute-player, Gautier (see *Mus. Assoc.*, thirty-fourth session, p. 145, for two early seventeenth-century lute-pieces, and Dannreuther's *Musical Ornamentation*, p. 60, for a pavane by Gautier). His connection with the composers is pleasantly described in the four lines *Upon Himself*,[1] a recollection of "Non omnis moriar" (Horace, *Carm.*, Lib. iii. xxx.).

> Thou shalt not *all* die; for while love's fire shines
> Upon his altar, men shall read thy lines;
> And learn'd musicians shall, to honour Herrick's
> Fame, and his name, both set and sing his lyrics.[2]

Mr. H. Lawes appears to have done both (Morley's Universal Library edition of Herrick's *Hesperides*, p. 215):

[1] There are more than a dozen little poems with the same title, *Upon Himself*.

[2] Herrick makes the same rhyme in *His Prayer to Ben Jonson*: "When I, thy Herrick, . . . offer my lyric."

Touch but thy lyre, my Harry, and I hear
From thee some raptures of the rare Gotire;
Then if thy voice commingle with the string,
I hear in thee the rare Laniere to sing,
Or curious Wilson; tell me, canst thou be
Less then Apollo, that usurp'st such three?
Three unto whom the whole world give applause:
Yet their three praises praise but one—that's Lawes.

Gotire, also spelt elsewhere, Gotiere, is of course the same as Gautier or Gaultier.

Herrick's musician friends, besides Laniere, Wilson, the Lawes brothers and Gautier, the lutenist, included a Cambridge man, Robert Ramsay, who set the dialogue between Horace and Lydia (in 1627, perhaps). Mr. Ramsay was organist of Trinity, Cambridge, and I have a copy of the "Commencement Song," *Inclina, Domine, aurem tuam*, written by Ramsay for his degree, perhaps Mus.B., which he took in 1616. It was copied by my father, John Naylor, from the part-books at York Minster with Gostling's name in the covers. The Horatian dialogue set by Ramsay to Herrick's English (id., p. 55) is the celebrated one (Bk. III. ix.):

Dōnec grātus eram tibi.

Musical comedy translation:

There wás a time when yoú were nice to mé.

Plenty of Ramsay's vocal music, both secular and sacred, is to be found at the British Museum, the Bodleian, or Peterhouse, Cambridge.

Besides these more "professional" musicians, we must not forget Mr. John Hall, student of Gray's Inn, (id., p. 232), who was such a poet that Herrick asks if he is going to drink up all the water in the Muses' spring, instead of tasting merely. Mr. J. Hall was twenty years of age, and praised by the men, admired by the girls, besides being fit to play Apollo's lyre and be chorus-master in Olympus.

I fear Mr. Herrick was not above joking on serious subjects. One suspects him of poking fun at the solemn John Milton, who, in *Blest Pair of Sirens*, speaks of the heavenly host

Singing everlastingly

and hopes that hereafter we may join the celestial choir, and

Sing in endless morn of Light.

Mr. Herrick has a few lines which tempt one to think he saw a humorous side to such a verse (id., p. 229) where he speaks of his Wish, to have a fat hind (farm-foreman), a "wife" unlearned, a quiet night, a day without quarrels:

To these a comely offspring I desire
Singing about my everlasting fire.

While still speaking about singing; it is curious how fond Herrick is of "singing dirges," also "trentals" at grave-sides. He uses both for the *Death of the Rose* (id., p. 185):

The Holy Sisters, some among,
The sacred *dirge* and *trental* sung.

His dear "Julia" is to have

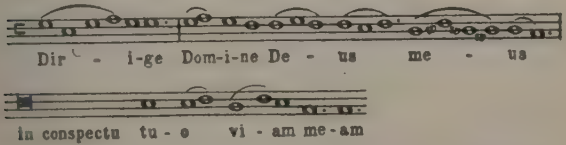
A *trental* sung by virgins o'er thy grave (id., p. 163),

and,

Meantime we two [i.e. R. H. and Julia] will sing the *dirge* of these
Who, dead, deserve our best remembrances.

It was All Saints' Day.

These terms come from the Old Faith—"Dirge" has survived "Trental," and remains as the name of a funeral song. It is really the first word of the Antiphon at Matins for the dead:



which is Psalm v., verse 9, in the Latin Bible.

The "Trental" is connected with "Trigintal" which means a course of thirty masses for the dead. Herrick speaks of it as a song of some kind by the grave. The word is old, three hundred years before Herrick, and occurs in Chaucer's *Somonour's Tale*, quite at the beginning, where the progress of the Limitour, or begging friar allowed in a certain *limited* district, is described. This was in Holderness, Yorkshire:

> And so bifel, that on a day this frere
> Had prechéd at a chirche in his manere,
> And specially, aboven every thing,
> Excited he the peple in his preching
> To *trentals*, etc.;

and a few lines later on:

> *Trentals*, sayde he, deliveren fro penaunce
> Hir freendés soulés, as wel olde as yonge,
> Ye, whan that they been hastily y-songe . . .

Let us end this chapter with Herrick's ten lines *Upon Mr. William Lawes, the rare Musician.* He was killed at the siege of Chester, 1645, and like his brother, Henry, he had been a pupil of Coperario, and a gentleman of the Chapel Royal.

> Should I not put on blacks, when each one here
> Comes with his cypress, and devotes a tear?

Should I not grieve, my Lawes, when every lute,
Viol, and voice is, by thy loss, struck mute?
Thy loss, brave man! whose numbers have been hurled,
And no less praised than spread throughout the world:
Some have thee called Amphion; some of us
Named thee Terpander, or sweet Orpheus;
Some this, some that; but all in this agree,
Music hath both her birth and death with thee.

Musical examples illustrating this chapter are printed in the *Proceedings of the London Musical Association*, 1927–8, pp. 102–111:

Song, *If any live*, by W. Cæsar.

Mask in C, probably of year 1613, at the Temple.

Inclina, *Domine*, *aurem tuam*, by R. Ramsay.

Psalm cxxxvi. (metrical), by Henry Lawes.

CHAPTER V

CHAPTER V

WILLIAM SHAKESPEARE

THE treatment of Music in Shakespeare's works is nothing short of astonishing in its fullness and variety. A rough notion of the extent of this department of Shakespeare study may easily be arrived at, by a simple inspection of certain columns in Bartlett's *Concordance*.

No less than one hundred and forty-six passages from the plays are quoted in full which contain the word "Music." The cognates "Musical" and "Musician" supply respectively eight, and twenty examples. The poems have ten more. The total number, therefore, introducing the word "music" in its various forms, is one hundred and eighty-four. From these about thirteen may be subtracted as being too general in character. The remainder, however, about one hundred and seventy, is large enough.

Proceeding to the word "Sing," and its derivatives "Singer," "Singing," "Singing-man," and others, we find, in plays and poems together, a total of two hundred and forty-seven cases,

including fifty-seven instances of the word "song," and one hundred and sixty-seven of "sing."

Going further, we look up the names of musical instruments, and easily find between thirty and forty passages where such are spoken of familiarly, and with a technical freedom quite unknown to the modern stage. The viol, or viol da gamba, is mentioned four times, the virginals alluded to twice; the recorder five times; other flutes twice; the organ or organ-pipe four times; and (it is interesting to notice) the lute as many as eighteen times, besides the mention of "lute-string" and "lute-case." Here the lute plainly takes the lead over all the other domestic instruments of music.

Besides these, there are the names of the various classes of musical compositions, e.g. the Dance names, Galliard, Measure, Coranto, Lavolta, Jig, Canaries, Sinkapace, Dump, etc., an incomplete list of which mounts up to fifty or more. Here the "Measure" (i.e. the Pavan) holds its own with seventeen references.

Thus there are at any rate FIVE HUNDRED passages of Shakespeare dealing with music and musical matters.

A less alarming view may be had by taking the Index of the writer's *Shakespeare and Music* (1896),

which refers to thirty-three plays and four poems by Shakespeare, and deals with about *two hundred and twenty-four* passages which not only merely speak of music, but in many cases present difficulties, or render expert assistance necessary to the reader.

It is, of course, impossible to do more in a single chapter than survey the ground, making a somewhat more detailed examination here and there of selected points.

It will be convenient to speak first of allusions to musical instruments.

The lack of special knowledge displayed by Shakespeare scholars in musical matters is still a prominent feature in their work. One recent edition of the *Complete Works* explains the virginal as a "rudimentary pianoforte." The virginal (or virginals, if the reader likes it better) was neither "rudimentary" nor was it "a sort of pianoforte." When we are offered such information as this, how can we expect a trustworthy explanation of a really difficult allusion, such as that in Sonnet CXXVIII., where the poet speaks of the "jacks" leaping to kiss the inward of the player's hand, describing them as "dancing chips,"

O'er whom thy fingers walk with gentle gait?

The writer apologises to all musical antiquaries

for the necessity of explaining that "jacks" are "dancing chips" which stand vertically in a row inside the virginals, harpsichord, cembalo, and all other instruments of that class, and carry the plectrums of quill, leather, metal, or what not, which brush past the strings when the keys are pressed down, and thus cause the instrument to sound.

When the poet of Sonnet CXXVIII. professes to "envy those jacks," we may suppose that his musical lady-love had been "tinkering" the virginals in a way sadly familiar to those who have the care of a plectral keyboard instrument. The plectrums, or their neat little carriages, which swing on a tiny pin, in a slot cut in the top of the "jack," are always going wrong in some way; and in this case the lady, having removed the rail which ordinarily stops the "jacks" from jumping right out of the instrument when the keys are struck, was leaning over her work, testing it by striking the defective note, and holding the "tender inward" of her hand over the "jack" to prevent it from flying to the other end of the room. Little repairs of this nature must have been a regular feature of a performance on the virginals.[1] The pic-

[1] She also did the tuning. "Sway the wiry concord" (lines 3 and 4) just means "tune the instrument."

ture called up by this explanation is pretty, and has escaped all the Shakespeare annotators, who seem to have been satisfied to identify "jacks" with "keys."

It is only thirty years ago that a prominent Q.C. tried, in a public speech, to explain the stage direction in *Hamlet*, Act III. sc. ii., "Enter Players with Recorders," on the supposition that "Recorders" was a legal term! The reader will remember that, immediately after the Poison-Play, the King leaves the hall in fear, Hamlet pleasantly remarking—

> if the king like not the comedy,
> Why then, belike,—he likes it not, perdy.—
> Come, some music!—

after which the company of players on recorders enters, and Hamlet borrows an instrument from one of them, using it to point his reproof of Guildenstern:

> You would *play upon me*; you would seem to know my *stops*; . . .; you would *sound* me from my *lowest note* to the *top of* my *compass*. . . . 'Sblood! do you think that I am easier to be played on than a *pipe*!

All this is to be explained by a slight knowledge of a penny tin-whistle, which is merely a vulgar edition of the old beak-flute, or recorder.

Anyone who wants to know about recorders

should read Mr. Christopher Welch's account of this family of wind-instruments, in the *Proceedings of the Musical Association*, 1897–8, seventy-six pages which should be issued as a separate book.[1] In this excellent paper the literary allusions to recorders, the various instruction-books for them, and the general history of beak-flutes as a class, are dealt with in an admirable manner. The blunders of Sir John Hawkins, Dr. Burney, Mr. Chappell (not to mention those of the present writer), regarding the recorder, are pointed out, together with pictures, and examples in music type of music for recorders in four parts: treble, alto, tenor and bass. [M. Praetorius, 1620, says that a full flute band would consist of twenty-one instruments, of eight different sizes.[2]]

The history of the *word* "recorder" is complete from about 1440 to about 1730. In the former year the term appears in the *Promptuarium Parvulorum*, compiled by a Dominican friar, Geoffry, of Lynn in Norfolk. But the date can be taken back

[1] This was done in 1911, *Six Lectures on the Recorder*, by C. Welch, published by Frowde, 457 pages, i.e. six times the length of the original article.

[2] The smallest size, according to Kappey's *Military Music*, was called "exilent," possibly from *exilis*=thin, and provides another of Shakespeare's musical puns. See *Hamlet*, III. ii. 384.

farther still, for it appears in Lydgate's *Bochas*, 1430–40.

Henry VIII. owned 154 flutes, of which 76 were recorders (Harl. MS. 1419. a. folio 200): e.g. "*Item* viii Recorders great and small in a case covered with black leather and lined with cloth."

The beak-flute was still called "recorder" in 1683 (Salter's *Genteel Companion*, an instruction-book); and again in 1693 in the *Thesaurus Musicus*, which has a picture of a recorder quartet party, four plump little angels, one of them playing a bass recorder with a spout like that of a bassoon.

The tabor-pipe was also a beak-flute, but of another method of fingering. The recorder had nine holes (six in front, one behind, and two "alternative" holes at the far end of the tube); but the tabor-pipe had only three holes, and could be played with the left hand, while the right held the drum-stick and beat the tabor which hung on the left wrist. The scale was produced by starting at the first harmonic, and so the three holes were sufficient to make a complete scale, the second harmonic (the twelfth) succeeding the first, and the fingering making a fresh start on the same holes as before. Amongst references to tabor and pipe in Shakespeare we have *A Winter's Tale*,

Act IV. sc. iii.; *The Tempest*, Act III. sc. ii., where Ariel plays it; *Much Ado about Nothing*, Act II. sc. iii.; and *Twelfth Night*, Act III. sc. i., where the Clown plays the tabor *without* a pipe.

The quotation in *Much Ado* is worth special notice. Benedick says of Claudio *in love*:

"I have known, when there was no music with him but the drum and the fife, and now had he rather hear the tabor and the pipe."

The main point of this remark is that Claudio *in love* was fonder of the dance than of the soldiering in which he formerly delighted.

In Tudor times the tabor and pipe were regularly used at balls, and Arbeau's *Orchésographie* gives instructions not only for the dances used in the sixteenth century, but for the playing of the necessary instruments, particularly the tabor and pipe.

Finally, the "pipe" with which the tabor was associated was known in France as "Galoubet," in Germany as "Schwegel" (Virdung, 1511). By the way, an old meaning for "Schwegel" was the bone from knee to foot, i.e. the bone of which flutes no doubt were first made.

Mention may here be made of a very singular allusion in *Coriolanus*, Act III. sc. ii., line 112.

Volumnia, Coriolanus's mother, has begged him to speak "fairly" to the people, meaning that he should pacify them by a show of humility. Coriolanus says:

> Well, I must do 't.
> Away, my disposition, and possess me
> Some harlot's spirit! My throat of war be turn'd,
> Which quired with my drum, into a pipe
> Small as an eunuch, or the virgin voice
> That babies lulls asleep!

Coriolanus here speaks of his "throat of war," i.e. his rough soldierly speech, being turned into a gentle treble voice, as of a boy or woman. The "throat of war," said to "quire with the drum," i.e. the bray of the trumpet or the scream of the fife, which properly goes with the war-drum, is to be exchanged for a pipe of another sort, which has a voice *unnatural* to it, and has no proper sound of its own, but has to be supplied from without. This pipe he describes as being "small as an eunuch."

The allusion is to the "eunuch" flute, a curious instrument made on the same principle as a modern toy called "Zobo," or "voice flute." It is not a flute at all, but a tube covered at the small end with a thin membrane. The performer sings, or

rather hums, through a hole in the side, near the membrane. Mersenne (1636) describes the instrument, and gives a picture; he also states that music in four or five parts was performed on a group of such tubes.

Coriolanus's speech is well illustrated by the peculiarity of this "eunuch" flute: an instrument without a true voice of its own, but through which the voice of another could make itself heard, an artificial voice, not natural to the speaker.

Other instruments which were used in sets might be spoken of at length in their connection with Shakespeare, e.g. the cornets,[1] which corresponded more or less to our modern "brass band"; the hautboys,[2] which were a pure "reed band," but not precisely like anything we have nowadays—and the viols, which were almost exactly the "string orchestra" which still forms the backbone of the twentieth-century symphony.

Capital photographs of the numerous members of the cornet tribe and the family of hautboys are

[1] Horns of wood or ivory. The serpent, still in use during Mendelssohn's life, was one of the family. Hence also the ophicleide. Both are now obsolete.

[2] A band of oboes, cors anglais, bassoons and contra fagotto would be similar to the sixteenth-century "hautboy" band, but more refined in tone.

to be seen in J. A. Kappey's *Military Music* (Boosey), plates vii. and viii., with a scale of inches in each plate, showing the various sizes of the tubes very clearly. Here we see that a treble cornet might be about seventeen inches long, larger sizes three feet in length, etc., some being straight, some curved, others bent in various forms. All were played with a mouthpiece like that of a trumpet, and all had finger-holes in the tube like a flute, by means of which intermediate notes were obtained. Kappey's plate shows that hautboys varied in size from about 2 ft. 4 in. (treble or descant hautboy), or 3 ft. 10 in. (tenor hautboy), to 7 ft. 3 in. for the bass pommer, or even 10 ft. 8 in. for the grand double bombazet. All these were hautboys, and a band of them was a common thing in Shakespeare's time. On page 23 Kappey gives a French piece for hautboys, of the seventeenth century; and on page 25 a Saraband for *two cornets* and three trombones by a German, Johann Pezelius, also of the seventeenth century. In the same book are some Marches for hautboys, "The Municipal March of the Town of Bamberg," and the "Marche des Mousquetaires du Roi de France," arranged by Lully about 1660. Other pieces for similar combinations (or "consorts," as Shakespeare would

call them) are to be found in the publications of Ballard, by such composers as Le Jeune, e.g. a Pavan in six parts for hautboys, etc., or a Phantasia *à cinq* for cornets.

There is no more space here for this part of the subject, but to point out that *cornets* are only used in Shakespeare to mark royal or triumphal processions. *Trumpets* are merely for the ceremonial blast, or what we associate with a bugle-call. But *cornets* meant a "band." A certain passage in 1 *Henry VI.*, Act IV. sc. iii., line 25, has light thrown on it by this observation. Here Richard Plantagenet, Duke of York, at war in Gascony, complains of the Earl of Somerset, who has failed to send reinforcements for the relief of Talbot, Earl of Shrewsbury, and says:

> O God! that Somerset, who in proud heart
> Doth *stop my cornets*, were in Talbot's place!
> So should we save a valiant gentleman,
> By forfeiting a traitor and a coward.

The phrase "stop my cornets" meant "prevent the victory," and was no mere general expression.

On the other hand, the indication of "hautboys" in the plays always implies a special *importance* in the stage music, generally connected with a banquet, masque, or procession, e.g. "Hautboys

playing *loud* music"; "A lofty strain or two to the hautboys"; "Trumpets and hautboys sounded and drums beaten *all together*."

Roughly speaking, the recorders provided sweet-toned harmonious part-music; cornets loud triumphal strains; hautboys being associated with state and pageant of a more domestic kind.

Curiously the word "hautboy" only occurs once in the text of Shakespeare, viz. *Henry IV.*, Part II. Act III. sc. ii., line 332, near the end of Falstaff's soliloquy on old men and lying; where he says that Shallow was such a withered little wretch that the *case of a treble hautboy* was a mansion for him, a court! (i.e. about two feet and a half long or so).

The viol is named in four Shakespeare quotations: (*a*) *Pericles*, Act I. sc. i., line 81, where Pericles reproves the daughter of King Antiochus, comparing her to "a fair viol," and her woman's nature to "the strings," likening lawful love with good viol-playing. (*b*) *Richard II.*, Act I. sc. iii., line 159, where Norfolk, under sentence of banishment, says:

> And now my tongue's use is to me no more
> Than an unstringéd viol, etc.

(*c*) *Pericles*, Act III. sc. ii., line 87, where the viol

is used as one of the instruments played to restore Thaisa from drowning. (N.B. Not vi*a*l, a smelling-bottle, as no doubt would be suggested by a commentator.) (*d*) *Twelfth Night*, Act I. sc. iii., line 24, where Sir Toby mentions Sir Andrew Aguecheek's gentlemanly accomplishments, one being the playing of the viol de gamboys, i.e. viol da gamba or bass viol, a somewhat smaller size of which was used as a solo instrument under the name "division-viol," so called from the custom of extemporising upon it "divisions" (variations) on a given melody or "ground."

It is hardly necessary to remind the reader that the viols were used mainly for part-music, just as were the recorders, hautboys, or cornets.

The most common sort of music for viols was the "Fancy" (i.e. Fantasia), which was a contrapuntal movement of a fugal nature, the subjects of which were not from Plainsong, but were original with the composer, hence the name "Fancy," meaning that the composer expressed his own proper imaginings in the work. These are often in three parts, two treble viols and a bass; but any other number was used up to six, the full number of a "chest" of viols.

Every sixteenth-century composer was sure to

write "Fancies" at some period of his career; and the name was well known in England until the latter part of the seventeenth century. Mersenne (1636) prints a Fantasia (the same thing as a "Fancy") in five parts by Le Jeune, another in six parts by an anonymous Englishman, and a third in four parts by De Cousu, canon of St. Quentin. Wasielewski gives Orlando Lasso's Symphonie in six parts (again the same as "Fancy") in his essay on sixteenth-century music. The York Minster MSS. include a set of Fantasias in three parts by Jenkins; and Fancies by Monteverde and others of his time are easily got from MSS. in the British Museum and elsewhere.

The word was known to Mr. Justice Shallow; see *Henry IV.*, Part II. Act III. sc. ii., line 320, quoted from above, where Falstaff says Shallow used to sing well-known airs and swear they were "his fancies."

The importance of the lute is easily demonstrated. As already mentioned, it is spoken of in Shakespeare four times as often as the other common instruments of the home, and in fact it was "popular" in Tudor days, just as the pianoforte is "popular" now, or as the harp was in our grandmothers' time.

Richard Barnfield's sonnet, so well known as printed in the *Passionate Pilgrim* (stanza viii.), speaks of the lute as "the queen of music," when played by John Dowland, the singer, composer and lutenist, praised in Campion's epigram [1] and anagrammatised by Mr. Sadler with his ingenious

Johannes Doulandus
Annos ludendo hausi.

This is not the place to describe the lute or the method of writing music in tablature. Pictures of lutes are easily seen, and the method of tablature may be read up in books of reference.

Music for the lute is readily to be had; Wasielewski (*Sixteenth-century Instrumental Music*), Kappey (*Military Music*), Dannreuther (*Musical Ornaments*, p. 60), and Mersenne (1636), amongst other sources in print, supply pieces from old Lute Books by Judenkunig (1523), Leroy (1551), Heckel (1562), V. Galilei (1583), Denis Gaultier (1650), Mons. Ballard (1636), including Dances such as Pavane, Courante, Basse Dance (1529, see Kappey, p. 19), etc.

[1] Campion's epigram, at the end of Dowland's Preface to his *First Booke of Songs*, 1597, begins:

"Famam, posteritas quam dedit Orpheo,
Dolandi melius Musica dat sibi."

The principal use of the lute, however, was to accompany songs, usually sung by the player himself. Nevertheless, its capacity for playing chords made it useful in chamber music, where the lute frequently supported the viols (in three or more parts) by chords in the manner of the Basso Continuo of Handel or Bach, which was played on harpsichord or organ. This use of the lute was practised by Corelli a century later than Shakespeare.

The lute also was recognised in still larger combinations, e.g. the orchestral accompaniments of the earliest operas, such as *Euridice* (1600), by Jacopo Peri, produced at Florence on the occasion of the marriage of Henri IV. of France with Mary de' Medici, when the orchestra included the harpsichord, viol, guitar, lute and flutes.

The quotations concerning the lute in Shakespeare are various in their associations. Some are about vocal music with lute accompaniment; some about the lute as a solo instrument; and one, at least, about dancing to the lute.

Three passages refer curiously to the material used for the strings of the lute. Proteus, advising Thurio how to make love efficiently to Silvia, and recommending a serenade of instruments under the

lady's window, remarks incidentally (*Two Gentlemen of Verona*, Act III. sc. ii., line 78):

> For Orpheus' lute was strung with poets' *sinews*.

In *Love's Labour's Lost*, Act IV. sc. iii., line 340, we find—

> bright Apollo's lute, strung with his *hair*,

and lastly, *Titus Andronicus*, Act II. sc. v., line 45 (very likely not by Shakespeare, however), has this:

> . . . those lily hands
> Tremble like aspen-leaves upon a lute,
> And make the *silken* strings delight to kiss them.

It is not worth while making a dull vindication of the suitability of these poetical descriptions: but we may fittingly remember that the strings of musical instruments are made of various materials, e.g. steel wire, silk wrapped with very fine wire, wire wrapped with wire, gut, gut wrapped with wire, silk pure and simple.

Nevertheless, the regular material for lute strings in Elizabethan times was gut, even as it is now with half of those on the guitar.[1]

[1] An excellent book of Elizabethan songs, with the original lute accompaniments arranged from their tablature, has been printed by Mr. A. H. Bullen, containing songs, with their music, by Thomas Campion, Philip Rosseter, John Dowland, Thomas Greaves, John Danyel, Robert Jones, Alfonso Ferrabosco the younger, and William Corkine, the dates ranging between 1601 and 1610.

Another very popular instrument of the lute class was the cittern. This was a sort of vulgar lute, generally used in public-houses and barbers' shops. Its social grade was that of the banjo: and it was not a lady's instrument, whereas the lute was quite the right thing for the drawing-room. The lute was strung with from eleven to twenty-four strings, whereas the low-born cittern had only eight, tuned in pairs to four different notes, and curiously disarranged, for instance E, D, *G*, *B*; or A, G, *C*, *E*; where the first-named is the highest and the third the lowest in pitch. This would be the "Italian" tuning, but with the strings in reverse order. Such a disarrangement is seldom found in stringed instruments, e.g. the violin, guitar, etc., are all strung with the highest pitch on the right hand as one looks at the face of the instrument, and proceeding from the highest to the lowest, which is invariably on the opposite edge of the neck or fingerboard.

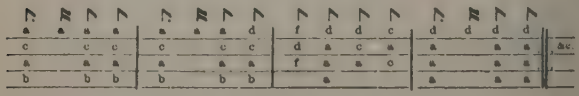
Cittern-heads were a standing joke with the Elizabethan dramatists. Examples other than Shakespearian are readily found, e.g. Massinger's *Old Law*, Act IV. sc. i., which contains a whole assortment of jests on musical terms, "cittern-heads," "wooden-heads," "hogs-heads," "sack-buts," "pipes," etc.

For Shakespeare's contribution see *Love's Labour's Lost*, Act V. sc. ii., lines 600–603, where Dumaine, Biron, and Boyet are poking fun at Schoolmaster Holofernes, dressed for the part of Judas Maccabæus. Holofernes retorts:

> *Hol.* I will not be put out of countenance.
> *Bir.* Because thou *hast no face.*
> *Hol.* What is this?
> *Boyet.* A *cittern head.*

Here is a pavan for the cittern, by Nicholas Strogers, which may have been known to Shakespeare, taken from one of our Cambridge lute-books.

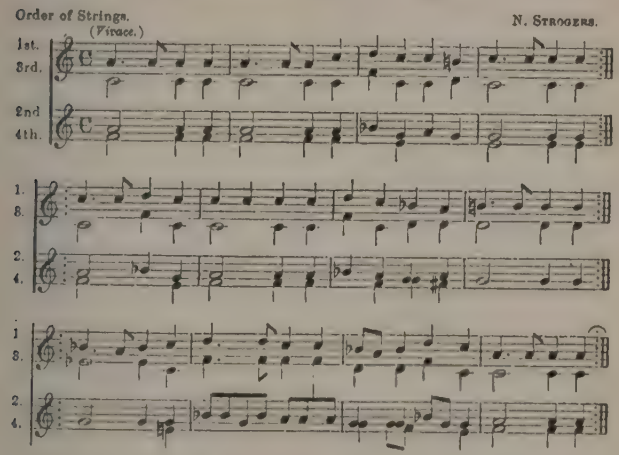
First, a "strain" (see *Twelfth Night*, line 4) in tablature, just to show the original method of writing (the four lines represent the four strings).



The tails of quavers and semiquavers above the line show the rhythm of the tune: the letters over each string telling the player which "fret" to touch, if any; "a" is the open string, "b" the first fret, a semitone higher, and so on.

This is the result in staff notation:

Pavan for cittern, from Cambridge University Library MS. Lute-book: Dd. 14. 24.



The tuning of the four pairs of strings here is (1st) A, (2nd) G, (3rd) C, (4th) E.

It is impossible to leave Shakespeare's treatment of the lute without mentioning Sonnet VIII., where the peculiarities of the tuning are used as an argument in favour of matrimony:

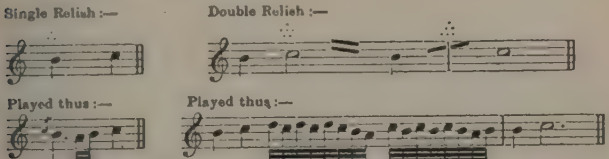
> If the *true concord* of well-tunèd sounds,
> By *unions* married, do offend thine ear,
> They do but sweetly chide thee, who confounds
> In singleness the *parts* that thou shouldst *bear*.

Mark how *one string*, sweet *husband* to another,
Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, *one pleasing note* do sing:
Whose speechless song, *being many, seeming one*,
Sings this to thee—"Thou, single, wilt prove none."

The final line would be annoyingly exemplified on the lute by the sudden breaking of the top string or minikin, the only "single" string on the fingerboard of the usual lute—"Thou, single, wilt prove *none*." But the rest of the sonnet is entirely dependent for its point on the fact that the other five notes on the fingerboard were always supplied with two strings each, which were tuned pair-wise in unison. Hence Shakespeare's expression "one string, sweet husband to another," or, earlier in the poem, "unions married." As for the pretty conceit of "sire and child and happy mother" singing "one pleasing note," "all in one," it is well illustrated by taking John Dowland's ordinary tuning of the strings on the fingerboard (omitting the long bass strings which were not affected by the "frets"), where the lowest pitch was gamut G, and the highest, "g" on the treble clef line, two octaves above. The gamut G had (as above explained) a pair of strings, one of which being plucked would cause the other to sound by reso-

nance, if in perfect accord, and the pair, in their turn, would make the little "minikin" "g," two octaves higher, sound with them. Here is, obviously, the "sire, happy mother, and child" of the sonnet.[1]

The mention of "frets" in the above paragraph brings us naturally to the remarkable passage in *Lucrece*, which contains so many allusions to the technical terms of music, in the eighteen lines from 1124 to 1141. Amongst others, special mention must be made of line 1126, "Relish your nimble notes to pleasing ears," where Lucrece compares the twittering of the birds to the elaborate ornament used by lute players, called the "relish," or "double relish." To understand these ornaments is to appreciate Shakespeare's words much more acutely. Here they are:



[1] The experiment can easily be tried on any "grand" pianoforte, where the gamut G generally has two copper-covered strings. Press the key down without sounding the note; then pluck one of the two strings, stop it, and hear the *other* sounding. Then press down the G on the treble clef, and make it sound by striking the low G.

[These are taken from Chris. Sympson, who got them from Dr. Colman, who was chamber musician to Charles I. See Sympson's *Division Viol*, 1659, where the picture of the viol player shows the usual *seven* "frets" on the fingerboard, each marking a semitone.]

It is not possible to deal here with all the allusions in this one passage. The strange connections between the stanza ending at line 1134 and that following, however, must be noticed:

> For, burden-wise, I'll hum on Tarquin still,
> While thou on Tereus descant'st better skill.
> And whiles against a thorn thou bear'st thy part,
> To keep thy sharp woes waking, wretched I,
> To imitate thee well, against my heart
> Will fix a sharp knife, etc.

Here we have a confusion of interesting musical references: "A sharp knife," "to keep thy sharp woes waking," "against a thorn." These are all explained in Henry VIII.'s part-song "By a banke as I lay," where the nightingale sings with her breast against a prick "to keep her fro sleep"; also by the association of the "point" or "prick," with duelling, the "fincture, carricade, and sly passata, . . . and all the cant of the honourable fencing mystery" which Mercutio has in mind

(*Romeo and Juliet*, Act II. sc. iv., line 20) where he describes Tybalt's talents as a "prince of cats. . . . He fights as you sing prick-song, keeps time, distance, and proportion; rests me his [minim][1] rest, *one*, *two*, and the *third* in your bosom."

"Prick-song," or written counterpoint to a canto fermo or "ground," is contrasted with "Plain-song" by Pistol (*Henry V.*, Act III. sc. ii., line 3). Plain-song was an extempore counterpoint to a written "subject" or canto fermo. Pistol speaks of a "just" plain-song, i.e. a *correct* extemporaneous counterpoint added by the singer. In this passage Pistol and Nym use the word "plain-song" in reference to the extempore and unprepared character of their manœuvres at Harfleur.

And thus we get back to *Lucrece*, line 1134, where "descant," or the art of counterpoint, leads Shakespeare to speak of the "sharp thorn" in the bosom of Philomel, and the sharp knife in the breast of Lucrece.

This passage from *Lucrece* introduces us to a second large class of Shakespeare quotations which involve the use of technical terms. The word "descant" implies the "burden," or "drone" accompanying the descant; while the lower pitch

[1] "Minim" is a conjecture, unfortunately.

of the "burden" (Bourdon) is described in the ancient word "diapason," or the interval of the octave. And thus a clear light shines on the phrase

> And with deep groans the diapason bear,

i.e. Lucrece with her grievous moans will take the "burden" or "canto fermo" in the lower octave, while the nightingale "descants" in a higher pitch, with trills and ornaments, i.e. what the books call "florid counterpoint."

Another good instance of Shakespeare's familiar use of musical terms is in *Richard III.*, Act III. sc. vii., line 49, where Buckingham speaks to Gloster about his possible acceptance of the crown.

> The mayor is here at hand. Intend some fear;
> Be not you spoke with but by mighty suit:
> And look you get a prayer-book in your hand,
> And stand between two churchmen, good my lord;
> For *on that ground* I'll make a holy *descant*:

which Buckingham certainly does, on the arrival of the Lord Mayor, Aldermen, and Citizens, and makes the most of Richard's pious appearance with a Bishop on each side and a devotional book in his hand.

Also in *Titus Andronicus*, Act II. sc. i., line 70,

where Aaron, addressing Chiron and Demetrius, says:

> Young lords, beware!—an should the empress know
> This *discord's ground*, the music would not please.

It has already been mentioned that recorders (beak-flutes), hautboys (shawms), cornets (horns of wood), viols (bowed stringed instruments), were normally used in families, or separate "bands," each family able to play in parts, varying from three to six parts. But an interesting feature of Elizabethan instrumental music, which has a close connection with the rise of our modern orchestra, was the common practice of *mixing* the various families, e.g. in a "consort" of viols, say of five instruments, two trebles, two tenors, one bass, the second tenor might be absent, and his "part" might be taken, say, on a cornet of suitable size. When this was done the result was called

BROKEN MUSIC.

Our modern orchestra represents "broken music" *in excelsis*, consisting, as it does, of stringed instruments with a bow, stringed instruments plucked by the fingers, stringed instruments struck by hammers, wind instruments of wood with single reed, ditto with double reed, ditto with no reed

at all, brass instruments with sliding tubes, ditto with mechanical valves, ditto with single reeds (saxophones), all which families are more or less complete by themselves.

Shakespeare quotations involving the term "broken music" are common. *Troilus and Cressida*, Act III. sc. i., line 19:

> *Pandarus.* What music is this?
> *Servant.* I do but *partly* know, sir; it is music *in parts.*

and at line 52:

> *Pandarus.* Fair prince, here is good *broken music.*
> *Paris.* You have broke it, cousin; and, by my life, you shall *make it whole again*, etc.

Again, *Henry V.*, Act V. sc. ii., line 248, where Henry is proposing to Katherine, he says:

> Come, your answer in broken music; for thy voice is music, and thy English broken, etc.

i.e. Katherine would have to put in a word of French when her English failed, just as, in the case of "broken music," a flute or an hautboy might take the place of an absent viol or cornet.

Bacon, in *Sylva Sylvarum*, century iii., paragraph 278, dealing with "Experiments in Consort, touching the Sympathy or Antipathy of sounds, one with another," gives various instances of

broken music, or "consort" music. He says, "Some Consorts of Instruments are sweeter than others . . . as the Irish Harp and Base Vial agree well: the Recorder and Stringed Musick agree well; Organs and the Voice agree well. . . ."

These combinations correspond with our modern notions. For instance, Beethoven's delightful serenade for flute, violin, and viola, is an example of what Bacon calls "Recorder and Stringed Musick"; and the practice of the Church certainly vindicates his praise of the combination of "Organs and the Voice."

All such combinations were, to the Elizabethan mind, broken music.

The expression was well understood to the end of the seventeenth century, when Matthew Locke, in 1672, published compositions "for Broken and Whole Consorts."

The word "broken" takes us aside to another musical subject, namely *Time*, that confusion of confusions, also known to the ancient writers as *Proportion*.

'*Richard II.*, Act V. sc. v., line 41. King Richard, alone in prison at Pontefract, hears concerted music without, which is apparently not going very well, for he remarks:

> How sour sweet music is,
> When *time* is broke, and no *proportion* kept!
> So is it in the music of men's lives.

And then the poor monarch goes on to reflect on the irony of his situation—that he is so quick to hear "broken time" in music, and so slow to catch the "concord" of his own times and affairs. He concludes:

> This music *mads* me: let it sound no more:
> For though it hath *holp madmen to their wits*,
> In me, it seems, it will make wise men mad.

With respect to the last passage, the use of music for the cure of madness or disease, it is sufficient for the moment to refer to 1 Samuel xvi. 23, where David's harp banishes the evil spirit from Saul; and to Iamblichus' quotation of Pythagoras, who recommended lute music and song against diseases of the mind—Anger, Malice, Unlawful Desires. Also to Kircher's "Magnes" (*Ars Magnetica*, Rome, 1641), where the tune is given which was employed as *Antidotum Tarantulæ*, viz. to cure the bite of that species of spider (see George Herbert's poem *Doomsday*).

Only one of the mediaeval "Proportions" is actually named by Shakespeare, and made the

occasion of a mild pun by the Clown in *Twelfth Night*, Act V. sc. i., line 41. The Duke is "tipping" the Clown:

Duke. Thou shalt not be the worse for me: there's gold.

Clown. But that it would be double-dealing, sir, I would you could make it another.

. . . . . .

Duke. Well, I will be so much a sinner to be a double-dealer; there's another.

Clown. Primo, secundo, tertio, is a good play; and the old saying is, the third pays for all: the TRIPLEX, sir, is a good, *tripping* measure; or the bells of Saint Bennet, sir, may put you in mind,—

one

two

three.

Duke. You can fool no more money out of me at this throw, etc.

This TRIPLEX was, as explained in Morley (1597), the proportion of three to one, and really amounts to what we now call triple time. It was very commonly marked with a large figure 3.

Morley says the proportions in most common use in his time (sixteenth century) were Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitertia.

Sesquialtera meant, that three notes were sung to two of the same kind; and sesquitertia, that

four were sung to three of the same kind. These, of course, can often be seen in modern music, but the names have entirely dropped out of use.

Specimens of the more complicated proportions are to be found in contemporary music, e.g. Dr. John Bull's piece on the Hexachord, in the Fitzwilliam Virginal Book, in which occur examples of Sesquialtera and other vain conceits.[1]

But the one which goes to the strangest length is Bull's setting of the plain-song "Gloria Tibi Trinitas," where Tschaikowsky and other moderns are anticipated and beaten on their own ground, for it has eleven crotchets "in the bar" throughout. If this extraordinary "proportion" had a mediaeval name, I suppose it would be *Undecupla*. Morley does go so far as to give the proportion of eight notes against three, with its appalling name of *dupla-super-bi-partiens-tertias*.

The word "time," which occurs in King Richard's speech, had a meaning proper to itself. It is sufficient here to mention that a breve contained sometimes three semibreves, sometimes only two: that a semibreve might contain either three or two minims: and that the latter relation might exist in the case of the breve, along with the former relation in the

[1] Bull, 1563–1628.

case of the semibreve: that certain notes might be of different value according as the next note went *up* or *down*, and so on, in an endless muddle of complication.

The word "proportion" leads us on to something much more fascinating, and a great deal older, namely

THE MUSIC OF THE SPHERES,

which was, in Shakespearian phrase, "held current music" 560 years B.C., and still had a firm hold on the philosophic mind, even up to comparatively modern times.

The Music of the Spheres was conceived of as ideally perfect. Shakespeare has not failed us here. Cleopatra (*Antony and Cleopatra*, Act V. sc. ii., line 84), raving about Antony to Dolabella, says, of her dead lover:

> . . . his voice was propertied
> As all the tunèd spheres. . . .

Olivia (*Twelfth Night*, Act III. sc. i., line 115), wishing the suit of the supposed Sebastian, says:

> I had rather hear you to solicit that,
> Than music from the spheres . . .

and Pericles (Act V. sc. i., line 226), after recognising his daughter Marina, falls into a sort of ecstasy:

Per. . . . Hark, what music!
Helicanus. My lord, I hear none.
Per. None?
The music of the spheres! List, my Marina, . . .
Rarest sounds! Do ye not hear? etc.

The idea of the music of the heavenly bodies is more than three thousand years old. The author of the Book of Job (xxxviii. 7) connects the song of the planets in their courses with his image of the creation of the earth's frame.

The mediaeval view comes from the Pythagorean opinion, which represents the sixth century B.C., and has filtered down to us by way of Pliny (first century A.D.), Censorinus (third century A.D.), and Macrobius (fourth century A.D.). Other names in this history are Plato (fourth century B.C.), Claudius Ptolemæus (second century A.D.), the so-called Dionysius the Areopagite, and Dante (A.D. 1300), who had read Dionysius and used it.

Sir John Hawkins (1776) gives the principal passages bearing on the subject and copies them from Thomas Stanley's *History of Philosophy* (1687). Stanley quotes from Pliny (first century A.D.), *Natural History*, ii. 20; from Censorinus (A.D. 238), *De die Natali*, cap. xiii.; and from Macrobius (fourth century A.D.), *In Somnium Scipionis*, ii. 1 (a

commentary on Cicero's work, *Scipio's Dream*).[1] All three authors, Pliny, Censorinus, and Macrobius, mention Pythagoras (560 B.C.) as the origin of their views.

There is a discrepancy between Pliny and Censorinus, remarked on by H. Lindenbrogius in the Hamburg edition of Censorinus, published in 1614. Pliny makes out that there are "seven tones" in the celestial scale, viz. from Earth to Moon, a tone; Moon to Mercury, half a tone; Mercury to Venus, about half a tone; from Venus to the Sun, one and a half tones; from Sun to Mars, a tone; Mars to Jupiter, half a tone; Jupiter to Saturn, half a tone; Saturn to the Zodiac, one and a half tones. Total, *seven* tones.

Whereas Censorinus (edition of 1614) makes the heavenly Octave *six* tones. His details are the same as Pliny's, except that he puts down only half a tone for the distance between Saturn and the "Signs." Censorinus writes explicitly "from earth to heaven is six tones, which makes the Symphonia Diapason," i.e. the interval of the Octave. This, of Censorinus, corresponds with the notions of an octave and of a "tone" which we still hold.

[1] "Scipio's Dream" is described in Chaucer's *Parlement of Foules*, see lines 30 and 60.

Thomas Stanley unfortunately provides the reader with an opportunity for confusion, by omitting to mention the planet Saturn in his quotation from Censorinus, chapter xiii., which makes the calculation appear wrong. In this he is followed by Hawkins, who simply quotes Stanley, Part IX. chap. iii. (1687).

However, as already stated, the Hamburg edition of *De die Natali* (1614) contains the passage complete, naming the distance from Jove to Saturn as half a tone, and from Saturn to the "summum cœlum," where the "signs" are, as equally a half-tone.

Censorinus also puts it thus, that the Sun is three and a half tones from the Earth, or a Diapente [Perfect Fifth]; that the interval from Moon to Sun is two and a half tones, or a Diatessaron [Perfect Fourth]; and that the distance from Sun to Mars is a tone, and equal to the distance between Earth and Moon.

The reader may find all this more easy to remember by observing that the "scale" is arranged in two similar "tetrachords," corresponding to the following notes:

☉	☾	☿	♀	☉	♂	♃	♄	
C	D	E♭	E♮	G	A	B♭	B♮	C′

where the first C represents the Earth, and its upper octave C′ the Zodiac, while the Sun has a place on G, and the rest of the planets accordingly, in the order named above. This, however, is only given as a *memoria technica* for Censorinus' intervals.

Macrobius (fourth century A.D.) in the treatise *In Somnium Scipionis*, ii. 1, edition of 1556, pp. 112 ff., gives the names διαπέντε, διατεσσάρων, διὰ πασῶν, ἡμιτόνιον, likewise the compounds διαπασῶν καὶ διαπέντε, and δισδιαπασῶν. These, omitting the ἡμιτόνιον (semitone), he calls "symphoniæ." This agrees with the mediaeval harmonists, who recognised the fourth, fifth, and octave as "perfect."

Besides the "opinion of Pythagoras" handed down in these authors, we have the curious passage in Plato (360 B.C.), *Republic*, chapter x., concerning the *eight circles* spinning round the Distaff of Necessity,[1] with a siren on each, uttering one musical note. This seems to connect easily with Dante (A.D. 1300) who, influenced by the so-called Dionysius the Areopagite, *De Cœlesti Hierarchia*,

[1] Milton's *Arcades*, near the end of the Genius' speech . . .

"then listen I
To the celestial Syrens' harmony,
That sit upon the nine-infolded spheres,
And sing to those that hold the vital shears,
And turn the adamantine spindle round!"

describes the planetary spheres in the *Convito* (*Convivio*, or *Banquet*, ii. 4).

The theory is this: the Earth stands motionless in the Centre, surrounded by Ten concentric revolving Spheres, which are the Ten Heavens.

The *first* of these, reckoning from the Earth, is the heaven of the MOON, which moves the slowest, and revolves round the smallest space (see *Inferno*, ii. 78, "The heaven which has the smallest circles," in Virgil's speech to Beatrice); the *second* heaven, of MERCURY; the *third*, of VENUS; *fourth*, the SUN; *fifth*, of MARS; *sixth*, of JUPITER; *seventh*, of SATURN; *eighth*, of the STARS; *ninth*, the PRIMUM MOBILE, or "crystalline, diaphanous, or transparent heaven," which is "not discernible except by the motion it gives" to the other eight heavens revolving within it.

Dante adds that Catholics place the EMPYREAL HEAVEN, or heaven of flame, outside all these, and conceive it to be immovable.

The nine orders or hierarchies (*Convito*, ii. 6) of spiritual creatures, corresponding to the planetary spheres, are understood by Dante to be subdivided into three triads: *first*, Seraphim, Cherubim, Powers; *second*, Principalities, Virtues, Dominations; *third*, Thrones, Archangels, Angels.

The lowest of these, Angels, are the hierarchy

corresponding with the heaven of the Moon; the next in order, Archangels, correspond to the heaven of Mercury; the next again, Thrones, belong to the heaven of Venus; and so on upwards, until we come to the first hierarchy, Seraphim, Cherubim,[1] and Powers, who contemplate the *Primal Love*, in various degrees, the Seraphim having the most perfect vision of the First Cause.

In Dante, the sphere of the "Fixed Stars" is swayed by the Cherubim. Hence Shakespeare's phrase in the *Merchant of Venice*, Act V. sc. i., line 60, where Lorenzo, sitting in Portia's garden, star-gazing with Jessica, says:

> There's not the smallest orb which thou behold'st
> But in his motion like an angel sings,
> Still quiring to the young-ey'd Cherubims;
> Such harmony is in immortal souls;
> But, whilst this muddy vesture of decay
> Doth grossly close it in, we cannot hear it.

The last two lines are a reflection of a passage in Censorinus, who gives Pythagoras' opinion that the concordant sound of the music produced by the seven planets is so perfect as to result in most sweet melody, though inaudible to us by reason

[1] So Schiller, *Ode to Joy*:

"Und der Cherub steht *vor Gott*."

of the greatness of the sounds, which the narrow passages of our ears are not capable of admitting.

Another illustration of Shakespeare is to be found in the *Paradiso*, xxviii., where the spiritual type of the material system of heavens is described. Here Dante speaks of Nine Circles of Fire whirling round a point which shines with a dazzling and unbearable light, and which represents the Infinite Truth of GOD himself.

But in this picture, the circle nearest the earth is the one which revolves the fastest. In the "intelligential" world, the circles nearest God are the most excellent. Beatrice says:

> In the first circles, they whom thou behold'st,
> Are seraphim and cherubim.

So the "first circle" corresponds, here, with the "Ninth Sphere" or *primum mobile*, which is farthest from the Earth and slowest in motion, though nearest to the Empyrean.

The "second circle" corresponds to the "Eighth Sphere" (of fixed stars); and here are the cherubim. [Dante's classification of the "heavens" is slightly different in *Paradiso* and *Convivio*. See W. W. Vernon's *Readings on the Paradiso*, vol. ii., p. 386.] [1]

[1] The Hon. W. J. Borlase-Warren-Venables Vernon, died 12 November, 1919, aged eighty-five.

Elliott & Fry

THE LADY WITH HER HAND OVER THE "JACK"

The picture on the lid seems to represent the Spanish Armada: England's Guardian Angel stands on the water. On shore are creatures fighting; representing political trouble at home.

Others sources of these doctrines are Claudius Ptolemæus (A.D. 139, *Harmonic.* iii. 16), who speaks of Jupiter not being in "consonance" with other luminaries; and of the "maleficent" planets (Saturn and Mars) making the "consonance of diatessaron" with the "beneficent" (Jove and Venus), identifying the sound of Nete hyperbolæon[1] with the planet Saturn, etc. (see the edition of John Wallis, Savilian Professor at Oxford, 1682); also the Waltham Holy Cross MS., date about 1400, containing a tract "De octo Tonis, ubi nascuntur, etc.," which says that the Earth is Γ (Gamut G), the Moon A, Mercury B, etc., upwards to Saturn, which is "fiddle" g, an octave above Gamut.

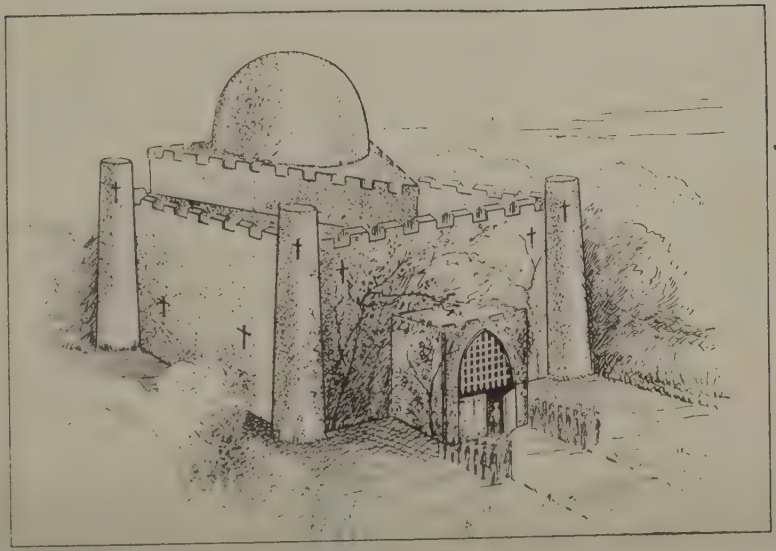
Even now, in these emancipated days, when none but madmen dare believe in mystery, it is possible to find persons of the circle-squaring variety, who would not be unwilling to consider analogies between Bode's law of the proportionate distances of the planets from our Copernican Sun, and the law of partial tones in harmonic sounds of stretched strings and musical pipes, in spite of the fact that the two series of numbers have nothing whatever in common.

[1] Nete hyperbolæon was the *highest* note in the old Greek scale.

Still, it is interesting to remember that Euler, a great mathematician, who lived during the larger part of the eighteenth century, was satisfied to think that an octave, a perfect fifth, a perfect fourth, are esteemed "perfect concords" by the musical ear, *because* their vibration-ratios are those beautifully simple ones 2:1, 3:2, 4:3! And that Leibnitz (b. 1646) defined music as "exercitium arithmeticæ occultum nescientis se numerare animi," i.e. a hidden arithmetical operation conducted by a mind which is unaware that it is counting!

In our comparative wisdom let us confidently expect to be laughed at in our turn, about a century from the present date.

CHAPTER VI



ALMA'S CASTLE

Faery Queen II., ix, xxii

CHAPTER VI

SPENSER (1552–99); SKELTON (1460?–1529); AND CHAUCER (1340–1400)

SPENSER is strongly contrasted with Shakespeare. Shakespeare has 500 passages about music: Spenser has only eleven or twelve altogether; and none of any great interest, save the allusion to the Heavenly Octave in the *Faery Queene*, Book II., canto ix., stanza xxii., where the Virgin Alma shows the Castle to the Knights:

> The frame thereof seemd partly circulare,
> And part triangulare: O worke divine!
> Those two the first and last proportions are;
> The one imperfect, mortall, fœminine,
> The other immortall, perfect, masculine;
> And twixt them both a quadrate was the base
> Proportiond equally by seven and nine;
> Nine was the circle sett in heaven's place:
> All which compacted, made a goodly Diapase.

These lines are perhaps sufficiently explained by what has previously been said about the Music

of the Spheres; the Diapason or Scale of eight notes; Plato's eight Sirens; the old seven planetary heavens; the nine Muses; while the mystical triangle, circle, and quadrate may possibly be referred to the mediaeval Time Table, Perfect or Imperfect, etc.

Taking the passage as a definite description of an actual building, it is not impossible to imagine a castle, or rather a temple or a palace, in three stories, the ground floor square, with a triangular hall over it, and a circular dome for roof.

But apart from this, the notions expressed are interesting, reaching back as they do to a venerable age. Ancient Egypt regarded the Circle, the Square, the Triangle, with reverence. These figures were used with mystical meanings, thousands of years ago. For example, the Circle meant the Sun: or the Sun circling round the Earth: or the Love of God. The Square has meant Eternal Law —Osiris sits on the Square when judging the Dead: the Triangle has meant a triad of the higher faculties: we are also told of a triangular Door through which a candidate for admission to the Mysteries must enter.

Whether Spenser knew anything about the lore of Ancient Egypt, I cannot say. But it seems he

had read Cicero's work named *Somnium Scipionis*, or *Scipio's Dream*, and may have read commentaries on it, e.g. Macrobius, of the fourth century A.D.

A well-known passage from this work of Cicero speaks, at all events, of heavenly numbers, viz. Seven and Nine; and of heavenly Circles, e.g. that in which the Fixed Stars revolve.

[The speaker is the Great Africanus, expounding the universe to Scipio in a dream.]

[1] "*Novem* tibi orbibus, vel potius *globis*, connexa sunt omnia: quorum unus est cœlestis extimus, qui reliquos omnes complectitur. SUMMUS IPSE DEUS,[2] arcens et continens cœteros, in quo infixi sunt illi, qui volvuntur, stellarum cursus sempiterni: cui subjecti sunt *septem* qui versantur retro, contrario motu atque cœlum."

Which may be rendered (with some uncertainty as to the precise meaning) thus:

"Know thou, that all things are held together in Nine circles, or rather, spheres, of which one, the outermost, is Divine, and encompasses all the rest. The highest is *Very God*, protecting and enfolding

[1] This text from the Antwerp ed. of Johannes Sambucus, 1563.
[2] See Appendix (*c*), page 168.

the other[1] spheres, and in it are fixed those everlasting courses of the stars as they roll on eternally. To this also the Seven are subject, which turn backward, while Heaven rolls the opposite way."

This is the view of a highly educated Roman, just before the time of Christ.[2]

Immediately following is a list of the Seven, viz. the "old" planets: Saturn, Jove, Mars, Sun, Venus, Mercury, Moon and Earth, with notes on their "qualities."

Just above all this, is the sentence Chaucer refers to in *The Parlement of Foules*, line 57, about "the litel erthe" and the "nyné sperés."

"Jam verò ipsa terra ita mihi parva visa est, ut me imperii nostri, quo quasi punctum ejus attingimus, pœniteret." (And now the Earth itself appeared to me so small, that I was troubled to think that our empire was no more than a tiny spot upon it.)

I am not so sure that Spenser was thinking of Cicero in the stanza under consideration. For one thing, the mystic number in *Somnium Scipionis* seems to be 56, i.e. 8×7; not $63 = 9 \times 7$.

[1] The black-letter edition of 1489, printed at Deventer, gives "cunctos" here, but it makes little difference.

[2] See p. 168, Appendix (*d*), for a quotation showing how the true Wisdom may easily co-exist with imperfect Natural Science.

Moreover, nothing is said about the Triangle, or the Square.

At this point I venture to explain the words quoted above—"And *twixt* them both a quadrate." This might mean that a square was something *between* a triangle and a circle. The Circle is a pattern of Perfection, with its continuous circumference and universal symmetry. The Square contains the four right angles, but has a discontinuous outline. The Triangle contains only two right angles, and is plainly only half a quadrate. Perhaps this may serve!

A voluminous explanation of Spenser's stanza was given in the seventeenth century by Sir Kenelm Digby. This was first printed in 1644, in a letter to "my honourable friend Sir Edward Esterling . . . aboard his ship." It may be read at full length in the Rev. H. J. Todd's eight-volume edition of Spenser, published 1805; see vol. iv., pp. 80–9. Mr. Upton and Mr. Todd himself continue on the same subject to p. 92.

Sir Kenhelm (*sic*) Digby says that when he first heard this verse, it was read to him as "an indissoluble riddle."

His remarks may be put very shortly thus: The Circle means the Mind, the Triangle means the

Body of man. [The Circle is Perfect, hence is comparable to God, whose "centre" is everywhere, but His "circumference" is nowhere. The Soul of Man, however, is a Circle whose circumference is limited]. The Triangle means the Body, hence, Imperfection, as it includes the least space, whereas the Circle includes the most space. Sir Kenelm Digby points out that the △ contains only two right angles, whereas ○ holds four (all there can be!).

The Quadrate is explained to be the four Humours, Choler, Blood, Phlegm, Melancholy. "Seven" is the Planets, "Nine" is the Hierarchies which influence the being of Man.

Other sets of four are such as Temperance, Justice, Fortitude, Prudence. So much for Sir Kenelm Digby.

A final suggestion may be that the great central tower of York Minster is sixty-three feet square. It is not impossible that this number was arrived at by a mediaeval builder who had considered the virtues of the mysterious numbers, Seven and Nine.

Perhaps it would be going too far to seek some mystic meaning in the *height* of the same tower, viz. 213 feet. Thus: $10 \times 7 \times 3$ looks like a mystery and makes 210: then add 3 for the Blessed Trinity, and we have the right height!

Spenser's allusion to the old words describing the relation between the Long and the Large is perhaps worth naming, see the *Faery Queene*, Book II., canto ii., stanza xxxvi., where the two "froward sisters" are contrasted; Elissa, the elder, is described as severely discouraging to her lovers, whereas

> . . . young Perissa was of other mynd,
> Full of disport, still laughing, loosely light,
> And quite contráry to her sister's kynd;
> No *measure* in her *mood*, no rule of right,
> But pouréd out in pleasure and delight.

Here is the explanation of the word "Mood." The "rule of right" as to the relation of the time values in mediaeval music is given clearly enough by Marchetus of Padua, in his *Lucidarium*, of date 1274. The usual names of notes are given: Maxima, Longa, Brevis, Semi-brevis, Minima.

"Mood," or "Mode," might be *greater* or *less*. In "greater Mode" the Maxima equals 3 Longs, the Long equals 3 Breves, the Breve equals 3 Semibreves, and the Semibreve equals 3 Minims. But in the "lesser Mode," Maxima equals only 2 Longs, Long equals 3 Breves, but Breve only 2 Semibreves.

The "lesser Mode" might, further, be "imperfect," in which case the Long also was reduced to 2 Breves.

"Time" was a second division of this matter, referring only to the relations of Breves, Semibreves, and Minims. Lastly, there was "Prolation," referring only to Semibreves and Minims.

[NOTE.—An example may be useful—most hymn tunes in *Ancient and Modern* are in: MODE, Minor; TIME, Imperfect; PROLATION, the less. Those in "triple" time are of the "greater Prolation."]

John Skelton, of two generations earlier than Spenser, is full of interest to a musician. He was, possibly, born in 1460. He *may* be the Skelton who took his M.A. at Cambridge in 1484. He certainly had a degree at Oxford, from which he derived the title of "Laureate," which did not mean anything like our present phrase of Poet "Laureate," but was a sort of university honour, with a laurel wreath as a distinguishing mark. It seems he would wear a dress of white and green, or white with a wreath of green (laurel). Also the name "Calliope" [1] in gold or silk, on the garment.

His own words are:

> A kyng to me myn habyte gave,
> At Oxforth the universyte
> Advansid I was to that degre,

[1] Callĭŏpē, the muse of Epic Poetry.

ticem, ſicut deſcripſimus, habebit. Simuliter in quamcunq; migrauerit partem, in ſigno ſub quo fuerit, eſſe dicetur.

Cur diuerſæ ſtellæ breuiori tempore zodiacum percurrant, aliæ longiori.

Atque hæc ipſa deſcriptio eodem compendio nos docebit, cur eundem zodiacum, eademq; ſigna, alia tempore longiore, alia breuiore percurrant. Quotiens enim plures orbes intra ſe locãtur: ſicut maximus eſt ille qui primus eſt, & minimus qui locum ultimum tenet: ita de mediis, quæ ſumo

DIAGRAM OF THE "SPHERES"

From Edition (date 1538) of Macrobius on Cicero's work, *Scipio's Dream*

> By hole consent of theyr senate
> I was made poete lawreate.

He took an *ad eundem* degree at Cambridge in 1493. [But see above, as to the possibility of being the man who took a degree in 1484.]

He was well known at Louvain also.

He was a writer of "occasional" pieces, e.g. on the creation as Prince of Wales of young Arthur, son of Henry VII., in 1489: or when Prince Henry was made Duke of York in 1494. After this, he was Henry's tutor. The great Erasmus[1] speaks highly of Skelton, in a dedication of an ode to Henry (then nine years old) on *Praise of Britain*, in these words:

"Et domi haberes Skeltonum, unum Brittanicarum literarum lumen ac decus." (And at home you have Skelton, one who is the light and grace of British Letters.)

Skelton was ordained sub-deacon, deacon, and priest, all in 1498, and was Rector of Diss in Norfolk in 1504 or earlier. He "got into trouble" here, and suffered deprivation.

[1] In 1499, Erasmus, Thomas More and a friend named Arnold were walking, and came to Eltham Palace (ten miles from London Bridge) where Skelton was in charge of Arthur and Henry. Arthur was away, but Henry received the visitors. They stayed to dinner, but *not* at the "high table"!

Barclay, the author of the *Ship of Fooles*, was one of Skelton's enemies.

Wolsey was his patron at one time, but afterwards they were at loggerheads.

Skelton's principal satirical productions were:

(1) *The Bowge of Court*: "Bowge" is Bouche. "Bouche à Court" meant the allowance of meat and drink for the inferior officers at Court.

(2) *Colin Cloute* (against the Church, Bishops, Friars and everybody).

(3) *Why come ye not to Court* (against Wolsey).

(4) The poem *Against a Comely Coystrowne*,[1] is the one with most musical interest, e.g. in verse vii.:

> Dremyng in dumpys to wrangyll and to wrest:
> He fyndeth a proporcion in his prycke song
> To drink at a draught a larg and a long.

"Dreme" meant "singing" in Yorkshire dialect even up to my childhood's time. "Dumps" is associated with the old clavichord piece of 1510, a trustworthy copy of which may be seen in my *Shakespeare Music* (Curwen). "Prick Song" was the regular expression for *written* counterpoint, as opposed to "Discant," or the *extempore* adding of vocal parts to a "plain" song. "To drink at a

[1] See p. 144.

draught a larg and a long" simply implies incompetence in the singer, i.e. he was a bad time-keeper.

The word "proporcion" is explained in the previous chapter on Shakespeare music.

The great Sir John Hawkins quotes liberally from this poem in his *History of Music*[1] (Novello's reprint, vol. i., p. 378); and gives us a part-song (id., p. 368) by William Cornysh, set to Skelton's words, "Ah beshrew you by my fay," a satire on the drunken Flemings who came into England with Anne of Cleves.

"Skelton Laureate against a comely Coystrowne, that curiously chauntyed and carryshly countred and madly in his Musikes mokkishly made, agaynst the ix Musis of politike Poems and Poetrys matriculat." [This introduction is truly Skeltonian!]

Here already are musical terms, "curious chant" and "carrysh cowntre," meaning "ingenious song" and "careful counterpoint," both intended unkindly. Skelton hates this man—"For Jak wold be a Jentilman that late was a grome." In the

[1] Published in 1776, "advertised" (as also was Dr. Burney's *History of Music*) in 1773. See Boswell's *Tour with Dr. Johnson*, chap. iii. Reprinted by Novello, 1853 and 1875.

title he calls the fellow "Coystrowne," that is, kitchen-boy, or scullion.[1]

With hey troly loly, lo whip here Jak,
Alumbek sodyldym syllorym ben,
Curyowsly he can both counter and knak,
Of Martin Swart, and all hys mery men,
Lord how Perkyn is proud of his Pohen,[2]
But ask wher he fyndyth among his monachords
An holy-water-clark a ruler of lordes.

He cannot fynd it in rule nor in space,
He solfyth to haute, hys trybyll is to hy,
He braggyth of his byrth that borne was full bace,
Hys musyk withoute mesure, to sharp is his my,
He trymmyth in his tenor to counter pardy,
His discant is besy, it is without a mene,
To fat is his fantsy, his wyt is to lene.

He tumbryth on a lewde lewte, Roty bulle Joyse,
Rumbill downe, tumbil downe, hey go now now,
He fumblyth in his fyngering an ugly rude noise,
It seemyth the sobbyng of an old sow:

. . . . .

Comely he clappyth a payre of clauycordys,
He whystelyth so swetely he maketh me to swet,

[1] Chaucer spells it "Quistroun." See *Romaunt of the Rose*, line 886.

[2] Pohen, short for Pavo-hen, pavo=peacock. Other spellings also are found.

His discant is dashed full of discordes,
A red angry man but easy to intrete;

. . . . .

He techyth them so wysely to solf and to fayne,
That neither they sing wel prike-song nor plain,
This Doctor Dellias commensyd in a cart,
A master, a mynstrel, a fydler, a ——.

In these few verses Skelton gives us no less than twenty-six musical allusions to the practice of the time. Amongst them are "Gamut," the lowest G of the voice, i.e. the G on the bottom line of the bass staff, called Ut (now usually named Do in England) as being the first note of the Hexachordum Durum, and marked with a Greek "gamma," as the capital G was already used for the G in the next hexachord which starts on "Tenor" C Hexachordum Naturale).

"Counter" is still familiar to us in "Counterpoint": "Rule and space" means the "stave." "Solfa" combines two of the usual syllables, indicating the fifth and fourth notes of the major scale: "too sharp is his *my*," "mi" being the third note of the hexachord or scale (also used in another "solfa" system for what we now call the "leading" note, i.e. the *seventh* of the scale). "Tenor" suggests the "canto fermo" or voice part on which the

"counter" should be formed. This incompetent, it seems, would "trim" his "Tenor" and so make things fit! "Besy" discant probably means "fussy" counterpoint, which is generally bad. "Mene" was used for a "middle" voice, e.g. Alto, between Treble and Bass: later it was often a treble voice. The lute (called "lewd" for a joke), and the clavichord ("payre of clavychordys") are named as the most popular instruments in 1500, as they still were for at least a century later. The final quotation, about the "teching" of this musical humbug, speaks of "solf," i.e. the art of applying the sol-fa syllables in reading music, "fayne"' the art of supplying occasional "sharps" or "flats" to the written voice-parts, which often had to be done at sight in old days. The "teaching" was so inefficient, that "Jak's" pupils could neither sing "prick-song," i.e. written counterpoint (such as anthems or madrigals), nor "plain," i.e. extempore voice-parts added to a *cantus planus*.

The last two lines are simply rudeness. The word "commensyd" is still known at Cambridge, in connection with taking a degree. This poem ends with a jest worthy of Skelton:

> Wryten at Croydon by Crowland in the Clay,
> On Candlemas even, the Kalendas of May.

Candlemas is in February, and Croydon (Cambs.) is a mortal long way from Crowland.

The words of Cornyshe's three-part song to Skelton's "Ah beshrew you, by my fay" are coarse, a dialogue between brutal frequenters of inns and disreputable young women. "Ruttekin" is the name for these masculine ruffians, a corruption perhaps of Germanic "Reiter," a horseman.

> Ruttekin can speke no Englische,
> His tong renyth all on buttyr'd fish
> Besmerde with greese about his dishe, etc.

[See Hawkins, id., vol. i., p. 371, for the music.]

> When Ruttekin from borde will ryse
> He will drink a gallon pot full at twise,
> And the overplus under the table of the new guise,
> Like a ruttekin hoyday.

This trick of drinking a gallon in two gulps beats a certain East-Ridinger of recent years, who was famous for taking down a whole quart of beer "at yah slowp" ("yah" is one, and becomes "yan" before a vowel).

Another of Skelton's works with musical allusions is his *Boke of Phyllyp Sparowe*, which is a very irreverent set of verses on the death of a sparrow called Philip, full of references to the Liturgy of

the Requiem Mass, which are shamelessly applied to the little bird's demise.

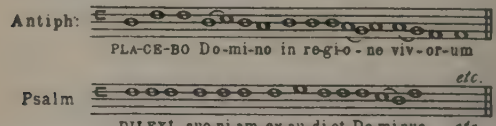
Barclay (*Ship of Fooles*) says about this:

> It longeth not to my science nor cunning
> For Philip the Sparrow the Dirige to sing.

["Longeth" and "Philip" had best be pronounced as *one* syllable.]

The "Dirige" is explained above, in the chapter on Herrick, who uses the word so carelessly (p. 83).

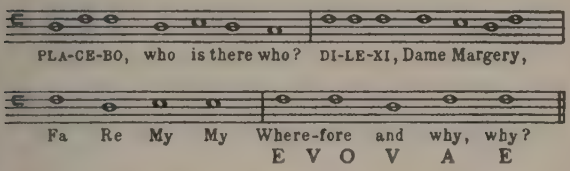
Skelton begins at the beginning of the usual *Officium Defunctorum*, *Ad Vesperas*, which opens thus: Antiphon, verse ix. of Psalm cxiv., i.e. Psalm cxvi. in the Anglican Prayer-Book:



Skelton's notion of fun is to put these initial words into his first verse, as follows:

> Pla ce bo
> Who is there, who?
> Di le xi
> Dame Margery.
> Fa Re My My
> Wherefore and why, why?

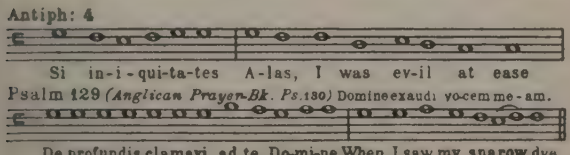
and possibly it would run in his mind thus:



This "wherefore and why, why" is probably a perversion of the letters E U O U A E which are always written under the final notes of a chant.

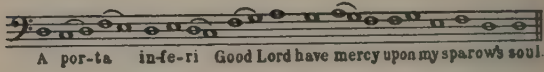
They look like a word but are really the vowels of the last two words of the Gloria, "in secula *seculorum. Amen.*"

[In singing the above jargon an East Riding pronunciation had best be adopted for the sake of rhyme; for instance, "who" would be pronounced "woe," and thus would rhyme with "placebo." Also "dilexi," "Margery," "My," and "why" all rhyme with a modification of "ee," something like "ey." A recent pronunciation of the personal pronoun "me," from Gilling, Richmond, N. Yorks, was very distinctly of this quality, "mey." See Appendix (*e*), p. 169.]


Antiph: 4
Si in-i-qui-ta-tes A-las, I was ev-il at ease
Psalm 129 (*Anglican Prayer-Bk. Ps.*130) Domine exaudi vocem me-am.
De profundis clamavi ad te Do-mi-ne When I saw my sparow dye.

Likewise:

and:



At line 480, speaking of the "Estryge" (ostrich):

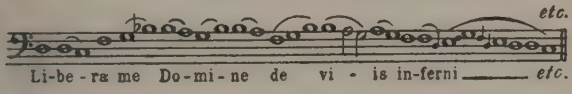
He can not well fly
Nor synge tunably,
But has been known
To try and sing *high*
To *Solfe* above *e la*
Fa lorell fa fa.

"E la" is the top note of the Hexachordum Durum in the Sol-fa System, which Skelton seems to have known. He probably means the E in the top space of the treble clef. This was properly called "E la," whereas the third space in the bass clef was "*E la mi*."

At line 530 we have some more recollections of the Mass for the Dead:

He shall sing the verse
Libera me
In de la soll re
Softly bemole
For my sparowes soul.

This "softly bemole" is perhaps an allusion to the Respond with a B flat in it (*Ad Matutinum*):



But in spite of coarseness and irreverence, Skelton could also write most beautiful religious verse:

PRAYER

O radiant Luminary of light intermynable,
Celestial Father, potenciall God of might,
(*Four lines omitted.*)
Myne hert, my mynd, my thought, my hole delyght,
Is, after this lyfe, to see Thy glorious face.

CHAUCER, d. 1400 (ALSO GOWER AND LYDGATE)

Three generations further back, we find Geoffrey Chaucer's musical knowledge and allusions to music very similar to Skelton's. He knows Trumpets, Horns, Clarions; the Citole, the Rote, the

Orgon; besides technical terms such as Mode, Prolation, Sol-fa, and so on.

A word on the Citole and Rote may be useful.

Gower, Chaucer's friend, in *Confessio Amantis* (iii. 303), says:

> He táwhte hir tíl she wás certaín
> Of Harpe, of Citole, and of Rote.

Thus Gower knows that a Citole was not a Harp. Wyclif (2 Sam. vi. 5) says (date 1388), "Harps and Sitols," so Wyclif also did not think a Citole was a Harp.

The "Sir Cleges" of about 1410, says:

> Harpis, luttis, and getarnys,
> A sotile, and sawtre.

So this author thought the Citole was not a Harp, or a Psaltery, or a Gittern, or a Lute. The last is nearest, for the Citole was the Cittern, still known well in Shakespeare's time, with eight strings tuned to four pitches, and played like a guitar, with fingers or a plectrum (the accent is on Cit-).

The other unusual instrument named by Chaucer, the *Rote*, belonged to the "bowed" family, i.e. it was a sort of fiddle, with three strings. Venantius Fortunatus (sixth century) calls it *Chrotta*, which is a Celtic word.

Lydgate (about 1407) speaks of "fythel and rote," so there was evidently a fiddle of another sort as well. "Crowd" seems to be the same as "Chrotta" and "Rote." The word derives from Welsh, and means "swelling," or "protuberance," referring to the shape. In the early seventies, when I was a little boy in East Yorkshire, it was common to hear the verbal adjective "creed" applied to the cooking of rice. The rice pudding was said to be "nicely creed," i.e. the grain was properly swelled, and suitable to the digestion of the nursery.

The "swelling" is, as all are aware, a characteristic of the shape of violins, etc., both back and front.

Chaucer's passages mentioning the Citole and Rote are:

Knight's Tale, line 1959, of the Statue of Venus:

> A citole in hir right hand haddé she, etc.

and the *Prologue*, line 235, of the Friar (limitour):

> And certainly he had a mery note:
> Wel coude he singe and pleyen on a rote,
> Of yeddings he bar utterly the prys, etc.

"Yeddings" are songs.

Concerning horns and trumpets, Chaucer goes

into details near the end of the *Nun's Priest's Tale*, where he describes a fox-hunt:

Of *bras* they broughten *bemés* [trumpets] and of *box*,
Of *horn*, of *boon* [bone], in whiche they blewe and pouped,
And therwithal they shrykéd and they houped.

The "bone" or "ivory" or "wooden" *cornets* of the sixteenth century explain this passage. The Serpent, which survived well into the nineteenth century, was the largest of these old "cornets," which were played with a trumpet-mouthpiece, but had holes bored in the tube, to produce intermediate notes between the "harmonics." Thus the "cornets" could play a complete "scale," which the trumpet could not do.

The word "Beme" (trumpet) is old, but its etymology is not known. The Oxford Dictionary gives cases with dates 800, 897 (King Alfred) and *circa* 1000 (Matthew vi. 2).

Ne blawe man *byman* before þe.
[Do not sound a trumpet before thee.]

In the *House of Fame*, line 1573, Chaucer speaks of the Clarion (a short trumpet, of the post-horn sort), and says there are two kinds, Honest Praise, and Slander.

The latter is used wickedly at line 1624, where Fame bids Eolus

> Tak forth thy trumpe anon, quod she,
> That is yclepéd Sclaunder light,
> And blow hir loos,[1] that every wight
> Speke of hem harm and shrewedness, etc.

and at line 1636:

> What did this Eolus, but he
> Tok out his blakké trumpe of bras,
> That fouler than the devil was
> And gan this trumpet for to blowe
> As al the worlde shulde overthrowe:
> That throughout every regioun [2]
> Wente this foulé trumpés soun.

[Tuba, mirum spargens sonum | per sepulcra *regionum*.]

There was a smoke also poured out of the bell-end of this evil trumpet:

> Blak, blo, greenish, swartish reed,
> As doth wher that men melten leed.

Eolus' brass "trumpe" is called "blakke." It is perhaps worth mentioning that the brass instruments of the orchestra are still known in Germany as "Blech" (sheet-metal).

This *brass* trumpet was contrasted with a *gold* one, which blew *good* reputation.

[1] "Loos" means "renown." [2] "Regioun," three syllables.

A more important sort of Hunting Horn is named as in use by the Master of Staghounds, who blows the "Moot" on the "great horn."

This is in the *Book of the Duchesse*, line 375:

> The mayster-hunte anoon, fot-hoot,
> With a gret horné blew three moot
> At the uncoupling of his houndes.

Moot=an assembly, e.g. Witenagemot; Burgh-mote; Hundred-mote; Moot-horn (used to summon a meeting); Moot-bell, similarly. The ultimate etymology is unknown.

This "moot" on the "gret horn" was the Master's notice to the field that hounds had thrown off.

"Organs" are mentioned by Chaucer, once in the *Second Nun's Tale*, line 134, of St. Cecilia:

> And whyl the organs maden melodye,
> To god alone in herté thus sang she,

and near the beginning of the *Nonne Preestes Tale*, about the poor widow who had a "cok" called Chanticleer:

> His vois was merier than the mery orgon
> On messé days that in the chirché gon.

It is quite likely that Geoffrey Chaucer is here thinking of a little portable organ such as was

carried in a procession. An organ too large to be moved about was called *Positif* (still used in France for one row of keys in an organ, corresponding to the "Chair" organ in England, corrupted to "Choir"). The small ones, with handles back and front like a "hand-barrow," were called "*Portatif*," and this in the quotation might be one.

The idea of carrying organs about is very strange to us. York Minster Fabric Rolls give entries of Chaucer's time, such as, in the year 1399, when 7*s.* 4*d.* was paid to someone for playing the organs before the cross and in other places of the church. And in 1485, John Hewe mended the organs at the altar of the Blessed Virgin Mary, carried them to the House of the Minorite Brethren, and brought them back to the Cathedral. His payment for this was 13*s.* 9*d.*

At the same period, however, they had a "Greate" Organ, with two pairs of bellows. This would *not* be portable.

Chaucer and *Boethius* (455–526)

Chaucer's version of Boethius (*Consol. Philos.*, Book II.) speaks of "Musice, a damisel of our hous, that singeth now lighter moedes or prolacions, now hevyer."

Sad to say, Skeat's glossary is quite untrustworthy as to "moedes" or "prolacions." I have already mentioned that our modern "Time Table" can be used as a reminder in this matter. A Breve= 2 Semibreves, a Semibreve=2 Minims. Chaucer, Skelton, and Shakespeare (covering the years from, say, 1350 to 1650) would all recognise this arrangement as "Time unperfect," of the "Lesser Prolation." "Prolation," then, refers to the number of Minims in a Semibreve, 3 or 2: while "Mode" refers to the number of Breves in a Long, 3 or 2. In Chaucer's phrase, "now lighter," "now heavier."

Chaucer and *Cicero*

The Dream of Scipio, by the great Cicero, was known to Chaucer, and the fourth-century commentary on it by Macrobius,[1] as we find in *The Parlement of Foules*, line 29:

> This book of which I maké mencioun [2]
> Entitled was al thus, as I shall telle,
> "Tullius of the dreme of Scipioun."
> Chapitres seven hit hadde, of hevene and helle,
> And erthe, and soulés that therinné dwelle, etc.

[1] See *Parlement of Foules*, l. 111.: "myn oldé book . . . Of which *Macrobie* roghté nat a lyte," i.e. Macrobius wrote most of it.

[2] "Mencioun," 3 syllables, rhyming with "Scipioun."

Here we find again the doctrine of the Music of the Spheres, line 57:

> Than shewed he him the litel erthe, that heer is,
> At régard of the hevenes quantité;
> And after shewed he him the nyné sperés,
> And after that the melodye [1] herde he
> That cometh [2] of thilké sperés thryés three,
> The welle is of musýke and melodye
> In this world heer, and cause of armonye.

[See the chapter on Spenser, p. 135*f*, for the passage referred to by Chaucer.]

I close with the words at line 20 of the same poem, which are strangely sympathetic to any man who has the mind of a student:

> For out of *oldé feldés*, as men seith,
> Cometh al this *newé corn* fro yeer to yeer;
> And out of *oldé bookés*, in good feith,
> Cometh all this *newé science* that men lere.[3]

The present writer is not the first to be touched by these lines, they stand at the top of the title-page in the black-letter Chaucer of date 1598.

[1] Quis est qui complet aures meas tantus et tam dulcis sonus?—*Somn. Scip.* V. 1.

[2] "Cometh," one syllable.

[3] "Lere" means either "learn" or "teach." Thus, in East Yorkshire, ironically, *Ah'll lerne the te steean t' tup* (I'll teach you to throw stones at the ram!).

APPENDIX

Page 17

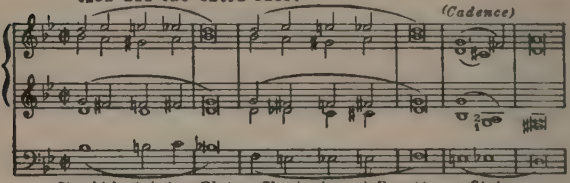
(*a*) Resultant Tones, Practical Examples

Examples taken from 'Tempered' tuning, viz. the open wood Flute (Hohlflöte) on Organ.

June 12, 1927 (E. W. N.)

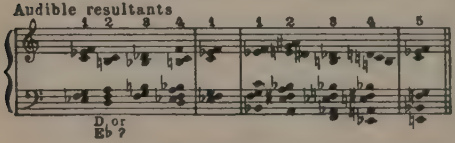
M 2

C An example in Five parts. First play the four upper voices, then add the extra bass.



Should be tried on Flutes, Clarinets and Fagotto, *or* Strings

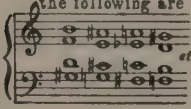
Audible resultants



C is given as a passage which might easily be found in modern music.

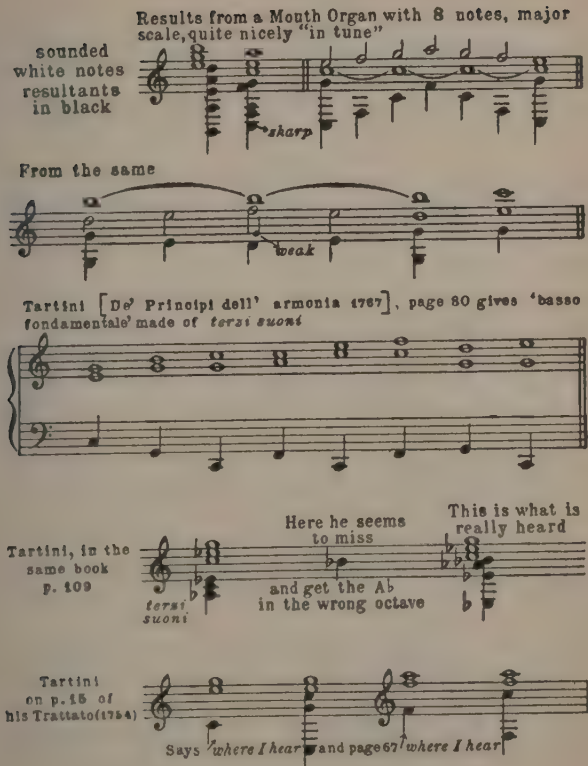
Lastly, even on the Pianoforte, such resultants as the following are easily heard

Play this resultants audible



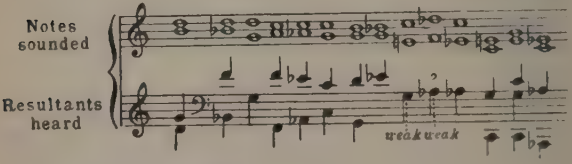
These are better heard on Violin, Harmonium, or Organ stop.

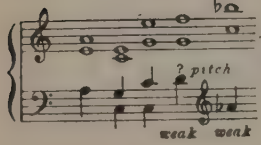
N.B. It still would appear that the person who deserves the credit for the first discovery of these sounds was the great Italian violinist and composer, Giuseppe Tartini (b. 1692). When quite a young man, he shewed them to his friends. The books in which he afterwards recorded his observations, are the 'Principi' (1767), see pages 80 and 109, and page 80 where 1714 seems the date of the discovery of the *Terzi suoni*: and the 'Trattato' (1754) pages 15 and 67. Being a violinist, his attention was, naturally, confined to the resultants of 'double stopping' i.e. the resultants of *two* notes only. My examples give those for 3, 4 and 5.


Results from a Mouth Organ with 8 notes, major scale, quite nicely "in tune"
sounded white notes
resultants in black
sharp
From the same
weak
Tartini [De' Principi dell' armonia 1767], page 80 gives 'basso fondamentale' made of terzi suoni
Tartini, in the same book p. 109
terzi suoni
Here he seems to miss
and get the A♭ in the wrong octave
This is what is really heard
Tartini on p. 15 of his Trattato (1754)
Says 'where I hear'
and page 67 'where I hear'

Resultants easily heard on the Harmonium (S.59) in Cambridge Physics Laboratory. Tuned just, see rule as given in my Book "An Elizabethan Virginal Book," pages 101-2

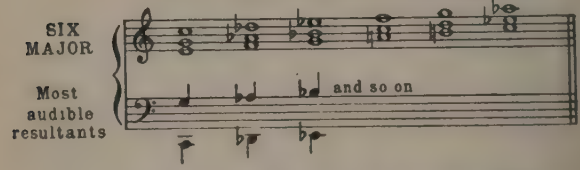
E. W. NAYLOR
June 18, 1927

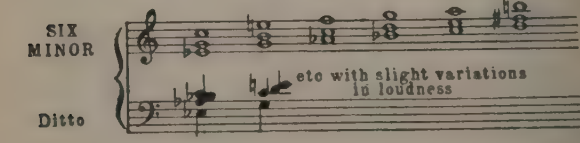




[The Harmonium was tuned thus by C. T. Bennett, F.R.S. about 1900]

Pure 3 note chords from same harmonium





Page 72

(*b*) THOMAS TRAHERNE'S CONNECTION WITH THE BRIDGEMAN FAMILY, AND TEDDINGTON

The following facts bearing on the life of Thomas Traherne were kindly supplied by Mr. A. M. Fox, the treasurer of the London Musical Association. The chapter dealing with Traherne was read as a paper at a meeting of the Musical Association on 27 March, 1928, though it was written at least eight years earlier.

Some account of Traherne is found in Daniel Lysons' *Environs of London*, vol. ii., 1810. Lysons was rector of Rodmarton, Glos. Traherne became domestic chaplain to Sir Orlando Bridgeman, Lord of the Manor of Teddington, and died at Bridgeman House (in High Street), October 1674. The house was pulled down about twenty-five years ago to make widening for the trams. Mr. Fox continues: "I have often been in the house, it had a lovely garden, with cedars."

The present Lord of the Manor, the Earl of Bradford (Orlando Bridgeman) is a descendant of the Orlando Bridgeman named above.

Traherne acted as curate of Teddington, at a stipend of £6 per annum, made up by the Lord of the Manor to a better "living" by "fee farm-rents."

Traherne wrote *Roman Forgeries*, besides *Christian Ethicks*, and the volumes of poetry and meditation recently published by Mr. Bertram Dobell (1906, 1908).

He is supposed to be buried at Teddington; but his tomb is not recognisable.

Page 135

(*c*) Macrobius' Commentary on "Summus ipse Deus"

Note on the extract from *Somnium Scipionis* in the Spenser chapter:

Macrobius, of the fourth century, in his long commentary on Cicero's little work, shows anxiety as to the phrase, "Summus ipse deus," applied to the Sphere of the Fixed Stars, saying we must not take it to mean that the Eighth Circle is Divine save in the sense that it is one of the many creations of the True God.

Page 136

(*d*) Cicero's "Wisdom"

A fine sentence of Africanus to Scipio, who has just promised to deserve the fame which may be his:

"Tu verò enitere, et sic habeto, te non esse mortalem, sed corpus hoc. Nec enim tu is es, quem forma ista declarat, sed mens cujusque, is est quisque, non ea figura, quæ digito demonstrari potest.

"Deum te igitur scito esse. . . ."

"Strive on then, and hold thou this for truth, that it is not *thou* art mortal, but only this body of thine. Nor art *thou* that, which this form showeth, but the *Mind* of such a one, *that* is the Self, not this image which can be pointed at (saying) 'there he is!'

"Know then that *thou* art Divine. . . ."

The last line is rendered by Chaucer, *Parlement of Foules*, line 73: "Know thy self first immortal."

Page 149

(*e*) Pronunciation of Certain Vowels in 1500

Further illustration of the probable pronunciation of "mý" (sol-fa) by Skelton:

Taking the English words, "Height" and "Weight," where the vowel sound is spelt "ei" in each case, but pronounced as in "High" and "Way," as great a discrepancy as possible.

But in E. Yorks they come together, meeting at a vowel-sound in common, not quite "Hate" and "Wait," but "Heyt" and "Weyt."

Together with this, we put "Mey," which is a usual pronunciation of "Me," the personal pronoun.

It seems likely, then, that Skelton pronounced the Sol-fa syllable "Mi" (spelt "My") to rhyme with "hey" as in "Heyt," not "my" as in "Might," nor "me" as in "Heat."

OTHER PUBLISHED WORKS BY THE AUTHOR OF THIS BOOK

Music:

Arthur the King (1902), cantata, words by Tennyson.

Requiem (*Pax Dei*) published 1912 (Novello & Co. Ltd.), performed Cambridge, Liverpool and Harrogate.

The Angelus, opera, published 1908 by Ricordi, performed twice at Covent Garden, 1909; and in 1921 at Manchester, Leeds, Sheffield, Aberdeen, Hull, Nottingham, and Covent Garden.

The Merry Bells of Yule, for large choir (Novello & Co. Ltd.), 1898.

Vox Dicentis, for large choir, published 1919 (J. Curwen & Sons Ltd.).

Magnificat, etc., for double choir (J. Curwen & Sons Ltd.), 1918.

Besides over two hundred pages of octavo church-music mostly published by Novello & Co. Ltd.

Books:

Shakespeare and Music (1896), J. M. Dent & Sons Ltd.

Elizabethan Virginal Book (1905), J. M. Dent & Sons Ltd.

Shakespeare Music (1912), J. Curwen & Sons Ltd.

INDEX

Abt Vogler, 8–19; music of the last verse, 18–19
Æolian Harp, 47
Æsthetic, musical foundation of, 14 ff., and Appendix, 163–6
Africanus, Scipio, in dream, 135
Alexis, song by Pepusch, 24
Alfred, King, New Testament, 154
Alma, the Virgin, her Castle, 133, 134
Anagram on Dowland, by Sadler, 104
Ancient Mariner, Coleridge's, 45, 46
Antiphon, Herbert's, 79
Antony and Cleopatra, Shakespeare's, 121
Arcades, Milton's, 125 n.
Arithmetic, mental and music, 130
Arthur, Prince of Wales, 141, and note
Arts, their aim, 27; their limits, *see* Lessing, 25
Astartus, Bononcini's, 29
Avison, Charles, 4; Browning's poem on, 19–29; his book, 20–1

Bach, J. S., fugue compared with Browning's poem, 7; unknown to contemporaries, 21
Bacon, Francis, on music, 116 f.
Balkis, Queen of Sheba, 11
Ballard, lute music, 104
Barchester Towers, Trollope's, 44
Barclay, *Ship of Fooles*, 142, 148
Barnfield, R., sonnet, 104
Bartlett, *Shakespeare Concordance*, 89
Basso Continuo, and Lute, 105. *See also* Figured Bass
Bassoon, 37, 45
Beethoven, serenade with flute, 117
Beggar's Opera, Gay's, 24 n., 29
Bells, "rounds" on, 60 f.; St. Bennet's, 119
Beme, in Chaucer, a trumpet, 154
Berlioz, Hector, on the flute, 46 f.
Blech, sheet-metal, *re* Chaucer, 155
Blest Pair of Sirens, Milton's, 58, 59
Bobby Wick, Kipling's, 40, 41
Bode, astronomer, 129
Boethius, Chaucer's version, 157 f.
Boke of Phyllyp Sparowe, Skelton's, 147–51
Bononcini, 22, 29
Book of the Duchess, Chaucer's, 156
Boswell, reference to the *Tour*, 143 n.
Bourdon, 40
Brass *v.* Brasses, 39, 41, 42
Bridgeman, Orlando, patron of Traherne, 169
"Broken music," 116 f.
Browning, R., 3; on nature of harmony, 13 ff.; musical examples illustrating *Abt Vogler*, 14–17, 19, 163–6
Buccina, Roman trumpet, 45 n.
Bugle. *See* Warblers

Bull, J., sets "Gloria Tibi Trinitas" in 𝄇 time, 120
Burden, 112, 113 f.
Burney, Dr., 143 n.
Buzain. *See* Posaun

"C major of this life," 18, 19
Cæsar, W., composer, 85
Caldara, 21
Cambridge, lute books, 108, 109
Campion, epigram on Dowland, 104 n.; songs by, 106 n.
Canto fermo, 114
"Chair" organ. *See* Positif, 157
Chaucer, 151–9; knows Cicero, 123 n., 136, 158 f., 168
Chords, resultants of, 14–17, and Appendix, 163–6
Christian Ethicks, Traherne's, 73
Christmas Hymn, Milton's, 59, 64
Chrotta, three-stringed fiddle, 152–3
Cicero, interesting views (Latin), 135; Chaucer knows, 158 f.; passage on Immortality (Latin), 168
Circle, Square, Triangle, mystic, 134, 137 f.
Citole, in Chaucer, 152, 153. *See* Cittern
Cittern, popular instrument, 107; music for, 108, 109
Clarion, 154
Claudius Ptolemæus, 129
Clavichord, keyed instrument, in Skelton, 146
Coleridge, on music, 44–6, 47–51; *The Friend*, 49 f.
Colman, Chas., composer, 112
Combination tones, 14–17, and Appendix, 163–6
Confessio Amantis, Gower's, 152
Consolations of Philosophy, Boethius', 157
Consonance, ancient theory of, 65 ff.
Consort, whole or broken, 115–17
Convito or *Convivio*, Dante's, 126
Coperario (J. Cooper), master of the Lawes brothers, 84
Copernicus, 129
Corelli, A., 21, 25; use of lute, 105
Coriolanus, Shakespeare's, 96–8
Cornets, 98 f., 98 n.; special use of word in Shakespeare, 100; in Chaucer, 154
Cornysh, W., sets Skelton, 143, 147
Cowden Clarke, Mrs. (Vincent Novello's daughter), 46
"Creed," dialect adjective, 153
"Cremona's trump," 60
Critic, duty of, 29
Criticism of music by C. Avison, 20, 21
Crowd, *See* Chrotta (Rote)
Crucifix, musical commentary on, 77
Cymbals, 41

Dance names in Shakespeare, 90
Dannreuther, pavane by Gautier, 80, 104
Dante, on the heavens, 125 ff.
De Cœlesti Hierarchia, 125
De Cousu, composer, canon of St. Quentin, 103
De Die Natali, by Censorinus, 122, 124
Demons, Hebrew incantation for, 12
Departmental Ditties, Kipling's, 39
Descant, 112, 113, 114; in Skelton, 146
Diapason, 39, 40, 58
Dies Iræ, 63, 155
Digby, Sir K., on Spenser, 137 f.
Dionysius the Areopagite, 122, 125
Dirge, Herrick's use of word, 83; in Skelton, 148; music and explanation, 83

Discord, etc., 16, 17, and Appendix, 163–6
"Division-viol," 102, 112
Dobell, Bertram, publishes Traherne, 72, 167
Doge of Venice, 4 n.
Doomsday, Herbert's poem, 118
Dowland, J., anagram on, 104; epigram on, 104 n.; songs by, 106 n.
Drinking champion, 147
Drone. *See* Burden
Du Maurier, picture in *Punch*, 50
Dulcimer, 48
Dump, a musical piece, 142
Dupla-super-bi-partiens-tertias, and *Undecupla*, 120

Ears, essay on, by C. Lamb, 49
Easter, Herbert's, 76 ff.
Eighteenth-century contemporary criticism, 19–22
Egypt, ancient doctrine, 134
"El," name of God, 12
Ellis, A. J., on pitch, 77
Empyrean, or tenth heaven, Dante's, 126, 128
Epigram on Dowland by Campion, 104 n.
Erasmus, and Skelton, 141; at Eltham Palace with More, 141 n.
Escobar, casuist, 7
Essay on Musical Expression, Avison's, 20, 24
Esterling, Sir E. (Digby's friend), 137
Euler, mathematician, on concords, 130
Eunuch, name of a strange instrument, 97–8

Fabricius, scholar, seventeenth century, 12
Faery Queene, obscure passage in, 133; passage about "mode," 139
Fancy, or Fantasia, music for viols, 102 f.; names of composers, 103
Fencing and music, 112 f.
Figured Bass, Relfe's proposal, 23
Fitzwilliam Museum, 77 n.
Fitzwilliam Virginal Book, 120
Flute, "lonely," 46 f.
Folk-song movement, 36
Formalism, 5
Frets on lute, 110, 111; on viol, 112
Friend, The, Coleridge's, 49
Fugue, 6, 7; in Milton, 56 f.

Galilei, V. (Galileo's father), lutenist, 104
Galuppi, 3; his sonata, 5
Gamut G, 110, 129
Gaultier, or Gautier, lutenist, 80, 81, 104
Geminiani, 21
Geoffry, monk of Lynn, 94
Getarnys, Citterns, *q.v.*
Gilbert, W. S., 41–2
"Gloria Tibi Trinitas," in ¾ time, by Bull, 120
Gluck, 29, 46
Gower, Chaucer's friend, 152
Gotire. *See* Gaultier
Greek music, ancient, theory of, 65 ff.

Hackbret, dulcimer, 48
Hall, John, friend of Herrick, 82
Hamlet, Shakespeare's, the recorder scene, 93
Handel, 22, 26, 29
Harmonica, Coleridge on the, 49 f.
Harmonics, influence on harmony, 14–17 and Appendix, 163–6
Harmony, nature of, 13 ff., *see also* Relfe, 23; 66, 67
Hautboys, band of, 98 n.
Hawkins, Sir John, *History of Music*, 22, 122, 143

Heavenly music," too great for human ears, 127 f.
Heavens, as understood by Cicero, 135 f.; as understood by Dante, 125–8
Hebrew of King Solomon's adjuration, 12
Heckel, lute music, 104
Helmholtz, 77
Henry, Prince, afterwards Henry VIII., 141 and n.
Henry IV., Shakespeare's, 101
Henry V., Shakespeare's, 113, 116
Henry VI., Shakespeare's, 100
Henry VIII., instruments owned by, 95; music by, 112
Herbert, George, 71, 73 ff., 118
Herrick, Robert, 71, 79 ff.; friends, 81
Hexachord, set by Bull, 120; in Skelton, 145, 150
Hierarchies, the nine, Dante's, 126
History of music, a theory of, 26–9
Horace, *Carm.*, and Herrick, 80, 81; set by Robert Ramsay, 81
House of Fame, Chaucer's, 154–5
Hymn before Sunrise, Coleridge's, 48

Iamblichus, on music as cure, 118
Ignorance, different styles of, 44–5; of music, 71
Inferno, Dante's, the heavens, 126
Intelligential world, Dante's, 128
Intervals, celestial, 124
Intonation (tuning), just, 15
Iphigenia in Tauris, Gluck's, 29
Irish Harp, in Bacon, 117
Italian music, eighteenth-century, 21; seventeenth-century, 60

Jacks, part of virginal, 91 ff. *See* Frontispiece
Jahveh, the ineffable Name, 12 n.
Jests on musical terms, 94 n., 107 f.
Jewish view of Solomon, 11–12
Job, Book of, heavenly music, 122
Jones, R., Shakespeare composer, songs by, 106 n.
Josephus, on Solomon and demons, 12 n.
Judenkunig, lute music, 104
Just intonation, examples in, 166

Kappey, J. A., *Military Music*, 99, 104
Kepler, on planetary music, 67
Kipling, musical references in, 38–41; speech at Mansion House in 1915, 41
Kircher, his "Magnes," 118
Knight's Tale, Chaucer's, 153
Knowledge and Feeling, 26, 27

L'Allegro, Milton's, 59, 60
La Schiava, Piccini's, 29
Lamb, Charles, the non-musical, 49
Laniere, N., 80, 81
Laokoön, Lessing's, 25 n.
Lasso, Orlando, 103
Law and Theory, Coleridge on, 49
Lawes, H., 80
Lawes, W., 81; Herrick's lines on, 84 f.
Le Jeune, 103
Leibnitz, strange definition by, 130
Leroy, lute music, 104
Lessing, 25 n.
"Let all the world," Herbert's, 79
Limits of arts defined, 25
Lindenbrogius, H., editor of Censorinus, 123
Lindley, violoncellist, 24
Locke, Matthew, Consort music, 117

Love's Labour's Lost, Shakespeare's, 106, 108
Love songs, Milton's view, 57 f.
Lucidus Ordo, 4, 23
Lucrece, Shakespeare's, 111 ff.
Lully, military march, 99
Lute, music for, 104; "popular" in Shakespeare, 90, 103; strings described in Shakespeare, 105–6
"Lute and flute," 36, 43, 48
Lycidas, Milton's, 59
Lydgate, 95, 153

Mace, Thomas, tuning of lute, 62
Macrobius, 122, 125, 135, 168
Madness, cured by music, 118
Magic of King Solomon, 12
Magic pictures of music, 13
Marcello, 21
Marchetus of Padua, theorist, thirteenth century, 139
Mask, Temple, 85
Massinger, jokes on musical words, 107
Master Hugues of Saxe-Gotha, 5
Maud, Tennyson's, music in, 36, 37
Mendelssohn, *St. Paul*, 77
Merchant of Venice, Shakespeare's, sphere music, 127
Mersenne, Father, 77 f., 103
Milton on music, 55–64; *Arcades*, 125 n.
Mind, works with facts, 27
Minikin, top string of lute, 110, 111
Modes, ancient Greek, 59 f.; of time, 139 f.
Monochord, use of, 66
Moore, George, musical blunders, 43
More, Thomas, friend of Erasmus, 141 n.
Morley, Thomas, on "proportion," 119 f.
Morning Post and Coleridge, 45 n.
Much Ado About Nothing, Shakespeare's, 96
Music, aim of, 26, 27; a language, 9; and Mind, 26 f.; contrasted with other arts, 25 ff.; essential view of, 9, 11; middle-class estimation of, 33, 34; of the spheres, 64 ff., 121–30; names of authors, 122; the meaning of, 10; versus words, 18 f.
Musical examples: Galuppi, 5; combination tones, 14–17; musical version of Browning's words, 19; notes of the buccina, 45 n.; the relish, 75; plain chant, "Dirige Domine," 83; pavan by Strogers, 108 and 109; plain chant, "Placebo Domine, etc.," 148; plain chant, "Si iniquitates, etc.," 149; plain chant, "Opera manuum tuarum," 150; plain chant, "A porta inferi, etc., 150; plain chant, "Libera me," 151; and the Appendix, 163–6 (very important)
Mystical figures, circle, square, triangle, 134, 137 f.

Napoleon and Venice, 4 n.
Naylor, E. W., *Elizabethan Virginal Book*, 166; *Shakespeare and Music*, 90 f.; *Shakespeare Music* (a different work), 142
Naylor, John, copies MS. at York, 81
Nete hyperbolæon, highest note, Saturn, 129
Nine and Seven, mystic, 135 f., 138
Noise, musical term, 59
Notker Balbulus (ninth century), 79
Novelists, modern, ignorance of music, 42–4

Nun's Priest's Tale, Chaucer's, 154, 156

Octave, the heavenly, 123–5
Opera, in England (R.I.O.), 34
Ophicleide, 98 n.
Orfeo, Gluck's, 46
Organ, in Milton, 61, 63 f.; in Chaucer, 156–7
Osiris, Egyptian deity, 134
Ouida, musical blunder, 42
Oxford, concert in 1834, 24

Paganini, mistunes strings, 62
Painting contrasted with music, 25
Palestrina, 8
Paradise Lost, Milton's, 55, 57, 61, 63
Paradiso, Dante's, spiritual type of the material heavens, 128
Parlement of Foules, Chaucer's, 123 n., 136
Parleyings with Certain People, 20
Passionate Pilgrim. *See* Barnfield, 104
Pearl, The, Herbert's, 74–6
Pepusch, 24, 29
Peri, Jacopo, opera composer, 105
Pericles, Shakespeare's, 101 f., 121
Pezelius, J., composer, 99
"Philosophy of Clothes," for music, 20
Piccini, 29
Pitch, musical, 77 f., 79
Plain chant, various, 83, 148–51
Plain-song, 113
Planets, beneficent and malefi-cent, 129; Cicero's views, 135 f.; the "old," signs of, 124
Plato, 122, 125, 134
Pliny, 122
Poet Laureate, 140 f.
Poetry contrasted with music, 25 f.
Portatif and *Positif* organs, 156–7
Posaun, trombone (*Ancient Mari-ner*), 45
Positif. *See* Chair, 157
Prayer, Herbert's, 79
Praetorius, M., on recorder band, 94
"Precatio" of Solomon, 12
Prick-song, 113
Primum Mobile, or ninth hea-ven, Dante's, 126, 128
Princess, Tennyson's poem, 35–7
Principi, of Tartini, 164, 165
Principles of Harmony, Relfe's, 23
Prolation, department of Time, 140, 157–8
Prologue, Chaucer's, 153
Pronunciation of vowel sounds, 77 n., 80 n., Appendix, 169
Proportion, musical, 57, 117 ff.; names of, 119
Punch, picture by Du Maurier, 50; poem on jazz band, 41
Puns on musical words in Shake-speare, 94 n., 108
Purcell, H., allusion in Coleridge, 47
Pythagoras on music as cure, 118; source of doctrine of spheres, 123

Radaminta, Rinaldo, operas by Handel, 26
Rameau, 21
Ramsay, Robert, of Cambridge, sets Herrick, 81
Recorder, C. Welch's book on, 94 n.; history of the word, 94 f.
Recorders, old beak-flutes, curious misunderstanding of, 93
Relfe, John, 4, 23
Relish, musical term, 75, 111 (music)
Republic, Plato's, on heavenly music, 125

"Resolution" of discord, nature of, 16–17
Resultant sounds, examples, 14–17, 163–6
Richard II., Shakespeare's, 117 f.
Richard III., Shakespeare's, 114
Roland, Piccini's, 29
Romaunt of the Rose, Chaucer's, 144 n.
Romeo and Juliet, Shakespeare's, 113
Rote, ancient fiddle, 152. *See* Chrotta

Sadler, anagram on Dowland, 104
Sambucus, Johannes, Antwerp edition of *Somnium Scipionis* (1563), 135
Scarlatti, A., 21
Schiller, sphere music, 127 n.
Schumann, fugue, 8; piano quartet, 62
Serpent, wind instrument, 154, 98 n.
Sesquialtera, a proportion, 120
Sesquitertia, a proportion, 120
Shakespeare, 89–130; Sonnet cxxviii., 91 ff.; Sonnet viii., 109 f.
Shawms. *See* Hautboys
Silence, Traherne's, 72
Skelton, John, poet and satirist, 140–51; ? a "criminous" clerk, 141; chief works, 142; example of his sacred verse, 151; his *Comely Coystrowne*, quotations, 143, 144–5; parodies the *Officium Defunctorum*, 148–51; praised by Erasmus, 141; tutor to Princes Arthur and Henry, 141; unfriendly with Barclay, 142, 148
Smyth, Dr. Ethel, 36
Sol-fa, in Skelton, 145, 150
Solomon, King, and demons, 11, 12
Somnium Scipionis, Chaucer's description, 158–9; Cicero's, 122 f., 125, 135; Deventer edition (1489), 136 n.; with Macrobius' commentary, ed. 1538, 135
Songs, accompanied by lute, 105, 106 n.
Songs of Shakespeare's time, 106 n.
Sonnets, Shakespeare's: viii. 109; cxxviii., 91 ff.
Sosarme, Handel's, 29
Soul, underlies mind, 26, 27
Spenser, 133–40; difficult passage, 137 f., 139
Spheres, music of, 64 ff., 121–9; names of authors, 122
Standard musical pitch, 77 f.
Stanley, Thomas, on music of spheres, 122, 124
"Stars." *See* Combination Tones, 14 ff., and Appendix, 163–6
S. T. C. (Coleridge's Greek version of), 45 n.
Story of the Gadsbys, The, Kipling's, 39
Strain, musical term, 75
Strings, consonant intervals on, 65 ff.
Strogers, N., composer, 108, 109 (music)
"Sway," meaning "tune" instrument, 58 n.
Sylva Sylvarum, Bacon's, 116 f.
Symphonia Diapason, from earth to heaven, 123
Sympson, Chris., 112

Tablature for cittern, specimen, 108
Tabor-pipe, 95 f.; fingering of, 95
Tarantula, bite cured by music, 118
Tartini, violinist and savant, 29, and Appendix, 164–5

"Tempered" tuning, 163
Tempest, Shakespeare's, 96
Tennyson, on music, 33–8; remembers *Coriolanus*, 37
Tenth heaven, or empyrean, Dante's, 126
Terzi suoni, Tartini's discovery, 164
Time, mediaeval, 117–21, 139 f., 158
Titus Andronicus, Shakespeare's, 106, 114
Todd, Rev. H. J., editor of Spenser, 137
Toynbee Hall, 3
Traherne, Thomas, 71 ff., 167
Transposition (older sense), 79
Trattato, of Tartini, 164, 165
Treble voice, 38
Trental, Herrick's use of word, 83–4
Tribuni Maritimi, 4 n.
Triplex, a "proportion," 119
Troilus and Cressida, Shakespeare's, 116
Trollope, Anthony, musical blunders, 44
Trumpets, in Shakespeare, 100; in Chaucer, 154–5
Tschaikowsky, outdone by Bull, 120
Tuning, cittern, 107; in Milton, 62; lute, 110; systems of, 17; tempered, or just, 163, 166
Twelfth Night, Shakespeare's, 96, 119, 121
Two Gentlemen of Verona, Shakespeare's, 106

Unmusical notions, 48 f.
Upon Himself, title of a dozen poems by Herrick, 80 and n.

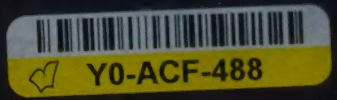
Venantius Fortunatus, 152
Venice, history of, 4 n.
Vernon, W. W., on the *Paradiso*, 128
Viol, allusions in Shakespeare, 101 f.; music for, 102 f.
Viol da gamba, 102
Virdung, 96
Virgil, estimation of, 11
Virginals, 91, 92
Voce bianca, Milton's view, 59
Vogler, Abt, the poem, 8–19
Vogler, G. J., 10

Wallis, John, Savilian Professor, 129
Waltham Holy Cross MS., 129
"Warblers" on bagpipes, 38
Warden, The, Trollope's, 44
Wasielewski, 103
Welch, Chr., on recorder, 94
Wellington, Duke of, 24
Wind instruments, Shakespearean 98, 99, 115
Wisdom of Cicero, 136 n., 168
Wish, His, Herrick's, 82
Words versus music, 18 f.
Wyclif, J., 152

"Yeddings," in Chaucer, 153
York Minster, MSS., 81, 103; organs at, 157; tower, arithmetical mystery, 138
Yorkshire dialect or pronunciation, 58 n., 142, 147, 149, 159 n., and Appendix, 169

Zephaniah, prophet, origin of *Dies Iræ*, 63
"Zobo," *See* Eunuch, 97 f.
"Zopf," the inevitable, 29

MADE AT THE TEMPLE PRESS LETCHWORTH IN GREAT BRITAIN


Y0-ACF-488